



## THE MUSICAL - 30<sup>th</sup> ANNIVERSARY PRODUCTION

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### *Prologue*

A	Sandy	Danny & Sandy
B	Grease Is The Word	Company

### *Act One*

1	Rydell Alma Mater	Ensemble
1a	Rydell Alma Mater Parody	Pink Ladies & T-Birds
2	Summer Nights	Danny, Sandy & Company
3	Those Magic Changes	Doody, Sonny, Roger & Girls Ensemble
4	Freddy, My Love	Marty, Rizzo, Frenchy & Jan
5	Greased Lightnin'	Kenickie, Danny & Company
5a	Rizzo's Greased Lightnin'	Rizzo & Boys Ensemble
6	Rydell Fight Song	Patty, Sandy & Girls Ensemble
7	Mooning	Roger & Jan
8	Look At Me, I'm Sandra Dee	Rizzo
9	We Go Together	T-Birds, Pink Ladies & Company

### *Act Two*

9a	Entr'acte	
10	Shakin' At The High School Hop	Company
11	It's Raining On Prom Night	Donna Sue & Sandy
12	Born To Hand Jive	Johnny Casino
13	Beauty School Dropout	Teen Angel & Girls
13a	Beauty School Dropout (reprise)	Teen Angel & Girls
14	Alone At The Drive-In Movie	Danny
15	Rock 'N' Roll Party Queen	Doody & Sonny
16	There Are Worse Things I Could Do	Rizzo
17	Look At Me, I'm Sandra Dee (reprise)	Sandy
18	We Go Together (reprise)	Full Company

### *Epilogue*

C	You're The One That I Want	Danny, Sandy & Company
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# Sandy

Piano introduction in 4/4 time, key of D major. The music features a series of chords in the right hand and single notes in the left hand, creating a simple, melodic accompaniment.

*Dan.*

7 8

San - dy — can't you see —

*mp*

The first vocal line of the song, starting at measure 7. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "San - dy — can't you see —". The piano part includes a mezzo-piano (*mp*) dynamic marking.

*Dan.*

11 8

I'm in mi - se - ry? — We made a start — now

The second vocal line of the song, starting at measure 11. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "I'm in mi - se - ry? — We made a start — now".

*Dan.*

14 8

we're a - part — there's no - thing left for me. Love has flown —

The third vocal line of the song, starting at measure 14. The melody is in the treble clef, and the piano accompaniment is in the bass clef. The lyrics are "we're a - part — there's no - thing left for me. Love has flown —".

*Dan.*

18

all a - lone, — I sit, I won - der why — oh, why you left

*San.*

22

Oh, Dan - - ny...

*Dan.*

8

me. Oh, San - dy.

*San.*

25

Some - day — when High — School is done.

*Dan.*

8

San - dy... —

28

*San.*

Some - how, some - way our

D/E Bm7 E11

31

*San.*

two worlds will be one. In hea - ven for -

*Dan.*

8

In hea - ven for -

31

D/A A A

34

*San.*

ev - er and ev - er we will be. Oh,

*Dan.*

8

ev - er and ev - er we will be. Oh,

34

D/E

37

*San.*

please — say you'll stay Oh Dan - ny. — Oh

*Dan.*

please — say you'll stay Oh San - dy. — Oh

A D/E A A/C#

41

*San.*

Dan - - ny... — Oh Dan - ny...

*Dan.*

San - - dy... — Oh San - dy...

Dm6

Dead Segue to "Grease Is The Word"

# MUSIC B

## Grease Is The Word

Piano introduction for 'Grease Is The Word'. The music is in 4/4 time. The right hand starts with a whole chord of Am, followed by a series of eighth notes. The left hand plays a steady eighth-note bass line. The tempo is marked with a '4' above the first measure.

Piano accompaniment for the first system. The right hand features a melody with eighth and quarter notes, while the left hand continues with a steady eighth-note bass line. A chord of F is indicated in the right hand.

Vocal and piano accompaniment for the second system. The system includes two vocal parts and piano accompaniment. The vocal parts are labeled 'P.L.'s.' and '7.B.'s.'. The piano accompaniment includes chord markings: Am, D, Am, D, Am. The lyrics are: 'I solve my prob-lems and I see the light. We got a lov-in' thing— we got-ta'.

11

*P.L.'s.*

feed it right. There ain't no dan - ger we can go too far, we start be -

*7.B's.*

11

8

Em7 Dm7 C B $\flat$  Am

14

*P.L.'s.*

lie-vin' now that we can be who we are. Grease is the word!

*7.B's.*

14

8

14

D Am Em7 F

18

*P.L.'s.*

They think our love is just a grow - in' pain. Why don't they un - der - stand? It's just a

*7.B's.*

18

8

18

Am D Am D Am

21

*P.L.'s.*

cry - in' shame. — Their lips are ly - in' on - ly real is real. We stop the

*7.B's.*

21

8

21

Em7 Dm7 C B<sup>b</sup> Am7

24

*P.L.'s.*

fight right now, we got-ta be what we feel. Grease is the word, — is the word, —

*7.B's.*

24

8

24

Grease is the word —

24

D Am Em7 Am

27

*P.L.'s.*

— that you heard. — It's got groove — it's got mea - nin' —

*7.B's.*

27

8

27

It's got groove — it's got mea - nin' —

27

Dm7



30

*P.L.'s.*

Grease is the time, — is the place, — is the mo - tion and grease is the way — we are fee -

*7.B.'s.*

30

Am

Dm7

33

*P.L.'s.*

lin'

+ Ensemble

Ooo

*7.B.'s.*

33

8

We take the pres-sure and we

33

F

Am

36

*P.L.'s.*

Hoo wah.

Hoo wah.

Ooo.

*7.B.'s.*

36

8

throw a - way con - ven - tion - al - i - ty be - longs to ye - ster - day. —

36

D Am

D Am

Em7

39

*P.L.'s.*

There is a chance that we can make it so far, we start be lie - vin' now that we can

*7.B's.*

Ooo wah. Ooo wah.

8

Dm7 C B $\flat$  Am Dm Am

42

*P.L.'s.*

be who we are. Grease is the word, is the word, that you heard it's got groove

*7.B's.*

Grease is the word. It's got groove

8

Em7 Am

45

*P.L.'s.*

it's got mea - nin' Grease is the time, is the place,

*7.B's.*

it's got mea - nin'

8

Dm7 Am

48

*P.L.'s.*

— is the mo - tion and grease is the way — we are fee - lin'

48

*7.B's.*

8

48

Dm7 F G

51

*P.L.'s.*

This is a time of il - lu - sion, wrapped up in trou - ble, laced in con - fu -

51

*7.B's.*

8

51

Dm7 Em7 F

54

*P.L.'s.*

sion. What are we do-in' here?

54

*7.B's.*

8

54

E

## 57

P.L's.

Grease is the word, — is the word — that you heard — it's got groove — it's got mea - nin' —

7.8's.

P.L's.

Grease is the time, — is the place, — is the mo - tion and

7.B's.

67

*P.L's.*

grease is the way — we are fee - lin'...

*7.B's.*

67

8

67

Dm7

F

70

*P.L's.*

Grease is the word, — is the word, — is the word, — is the word, — is the word, — is the word...

*7.B's.*

70

8

70

# Rydell Alma Mater

*Soprano*

As I go trav - 'ling down life's high - way, — what-ev - er

*Alto*

As I go trav - 'ling down life's high - way, what-ev - er

*Tenor*

As I go trav - 'ling down life's high - way, what-ev - er

*Bass*

As I go trav - 'ling down life's high - way, what-ev - er

*Rehearsal Piano only*

*Sop.*

course my for - tunes may fore - tell. I shall not go a - lone on

*Alto*

course my for - tunes may fore - tell. I shall not go a - lone on

*Ten.*

course my for - tunes may fore - tell. I shall not go a - lone on

*Bass*

course my for - tunes may fore - tell. I shall not go a - lone on

*Piano*

*Sop.* 7  
my way, for thou shalt al - ways be with me Ry dell. When I seek

*Alto* 7  
my way, for thou shalt al - ways be with me Ry dell.

*Ten.* 7  
my way, for thou shalt al - ways be with me Ry dell.

*Bass* 7  
my way, for thou shalt al - ways be with me Ry dell.

*Sop.* 10  
rest - from world - ly mat - ters in pa - lace or in ho - vel I may dwell and tho' my

*Alto* 10  
Ooh Aah in pa - lace or in ho - vel I may dwell and tho' my

*Ten.* 10  
Ooh Aah in pa - lace or in ho - vel I may dwell and tho' my

*Bass* 10  
Ooh Aah in pa - lace or in ho - vel I may dwell and tho' my

14

*Sop.*

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.

14

*Alto*

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.

14

*Ten.*

8

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.

14

*Bass*

bed be silk or tat - ters my dreams will al-ways be of thee Ry - dell.



# Music No. 1a

## Rydell Alma Mater Parody

**MISS LYNCH :** You're late Mr Zuko.

**DANNY :** It was a hot summer - I had to coooool off!

*The School Bell Rings.*

**MISS LYNCH :** Saved by the bell, Mr Zuko. To work! Let the learning begin.

First system of the musical score. The top staff is a guitar solo, marked with a box containing "(Guitar 1 solo)" and a forte "f" dynamic. The bottom staff is a piano accompaniment, consisting of two staves (treble and bass clef). The piano part is mostly silent, with a final measure marked with a forte "f" dynamic and a "Glissando" instruction.

Second system of the musical score. It includes vocal lines and piano accompaniment. The vocal lines are in two parts (Soprano and Alto) and include the lyrics: "I saw a dead skunk on the high - way and I was". The piano accompaniment consists of two staves (treble and bass clef). The bass line is marked with a forte "f" dynamic. The piano part includes a "Glissando" instruction in the first measure and a "Ten. Saxos" instruction in the second measure. The piano part also includes a "G7" chord marking and a "mf" (mezzo-forte) dynamic marking.

8

go - in' cra - zy from the smell. 'Cause when the wind was blow - in'

8

go - in' cra - zy from the smell. 'Cause when the wind was blow - in'

8

A7 D7 B7

11

my way it smelt just like the alls of old Ry - dell. And if you

11

my way it smelt just like the alls of old Ry - dell. And if you

11

[FILL] [FILL]

11

E7 A7 D7

14

got - ta use the toi - let, and la-ter on you start to scratch like hell, take off your

14

got - ta use the toi - let, and la-ter on you start to scratch like hell, take off your

14

[FILL]

14

E7 A7 F#7 B7

18

un - der - wear and boil it, 'cause you got mem - o - ries of old Ry - dell. I can't ex -

18

un - der - wear and boil it, 'cause you got mem - o - ries of old Ry - dell.

18

E C D7 G D7

22

plain Ry - dell, — this pain, Ry - dell. — Is it pto - maine Ry - dell gave me?

me? Is it V.

22

22

G7 C7 A7 D7

26

D. Ry - dell? Could be, Ry - dell, — you ought to see the fac - ul - ty.

26

26

B7 E7 A7 D7

30

If Mis - ter

30

If Mis - ter

30

(Gtrs.) (+ Ten. 1) (+ Ten. 2)

30

G

Glissando

34

Clean, Ry - dell, has seen Ry - dell, he'd just turn green and dis - ap - pear. I'm out - ta

34

Clean, Ry - dell, has seen Ry - dell, he'd just turn green and dis - ap - pear. I'm out - ta

34

(Ten. Saxes)

34

E7 A7 F#7 B7

38

luck, Ry - dell, dead duck, Ry - dell. I'm stuck, Ry - dell, right here.

38

luck, Ry - dell, dead duck, Ry - dell. I'm stuck, Ry - dell, right here.

38

E C D G

*Alisando*

42

*Guitar solo - ad lib*

42

# Music No. 2

# Summer Nights

Cue : RIZZO : Ain't no such thing!

Piano introduction in D major, 4/4 time. The right hand plays whole rests, while the left hand plays a rhythmic pattern of eighth and sixteenth notes. The dynamic is marked *mf*.

**A**

*San.* Sum-mer lo-vin', hap-pened so fast..

*Dan.* Sum-mer lov-in', had me a blast..

First system of the vocal duet. The piano accompaniment continues with the same rhythmic pattern. The vocal parts enter with the lyrics 'Sum-mer lo-vin', hap-pened so fast..' for San. and 'Sum-mer lov-in', had me a blast..' for Dan.

*San.* Met a boy, cute as can be.\_\_\_\_

*Dan.* Met a girl, cra-zy for me.\_\_\_\_

Second system of the vocal duet. The piano accompaniment continues with the same rhythmic pattern. The vocal parts enter with the lyrics 'Met a boy, cute as can be.\_\_\_\_' for San. and 'Met a girl, cra-zy for me.\_\_\_\_' for Dan.

13

*San.*

Sum-mer day, drif-ting a - way to uh... Oh, those sum - mer nights.

*Dan.*

Sum-mer day, drif-ting a - way to uh... Oh, those sum - mer nights.

*Boy*

Boys

Well - a well - a well - a

13

*D* *mf* *G* *A* *B* *Em7* *A7* *D*

17

*Girl.*

B

Girls

Tell me more, tell me more. Like, does he have a car?..

*Boy*

Roger & Doody

oom, Tell me more, tell me more. Did ya get ve-ry far? ..

17

*D* *G* *E7* *A7* *D* *G* *E7* *A7* *D*



**C**

*Dan.*

*Girl.*

*Boy*

21

— Uh huh, uh huh, uh huh

Uh huh, uh huh, uh huh.

Doo, doo doo, doo doo, doo doo doo doo doo. Doodoo, doo doo, doo doo doo doo

*mf*

G A G D G A G

*San.*

*Dan.*

*Girl.*

*Boy*

25

Heran byme, gotmy suit damp.

Savedher life, she near-ly drowned.

Uh huh, uh huh, uh huh.

Uh huh, uh huh, uh huh.

doo. Doodoo, doo doo, doodoodoodoo doo. Doodoo, doo doo, doo.—

D G A G D G A B7

29

*San.* He showed off, splash - ing a - round. — Sum - mer sun,

*Dan.* Sum - mer sun,

*Girl.*

29

E A E A7 D G

32

*San.* some - thing's be - gun — then — oh, oh, those sum - mer nights. —

*Dan.* some - thing's be - gun — then — oh, oh, those sum - mer nights. —

*Girl.* Oh, those sum - mer nights. — a - Well - a well - a well - a

*Boy*

32

A B7 Em7 A7 D A7

35 **D**

*Dan.*

*Girl.* **Girls** **Frenchy**

Tell me more, tell me more. Was it love at first sight?

*Boy.* **Boys**

Tell me more, tell me

35

D G E7 A7 D G

38 **Girls**

*Girl.*

**Kenickie** **Boys**

Dum doo-bie doo doo-bie doo doo-bie doo-bie, doo-bie

more. Did she put up a fight? Huh uh huh, uh huh, uh huh, uh

38

E7 A7 D G A G



49

*San.*

Sum - mer fling don't mean a thing. — but — uh... oh, those sum - mer nights

*Dan.*

Sum - mer fling don't mean a thing. — but — uh... oh, those sum - mer nights

49

D G A B7 Em7 A7

52

*San.*

Woh, woh, oh.

*Dan.*

Woh, woh, oh.

*Girl.*

Woh, woh, oh.

*Boy*

Woh, woh, oh. Tell me more, tell me more. But you don't got to brag. —

52

8

Boys Sonny

52

Bb7 *mf* Eb Ab F7 Bb7

55

*Dan.*

*Girl.*

*Boy*

*Girls*

*Rizzo*

Tell me more, tell me more. 'Cause he sounds like a drag!

8

55

55

E<sup>b</sup> A<sup>b</sup> F7 B<sup>b</sup>7

58

*Boy*

Shu-da bop - bop, Shu-da-bop - bop, Shu-da-bop - bop, Shu-da-bop - bop,

58

58

E<sup>b</sup> A<sup>b</sup> B<sup>b</sup> A<sup>b</sup>

**G**

60

*San.*

He got friend - ly hol - ding my hand.

60

*Dan.*

Well she got friend - ly

60

*Boy*

Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop,

60

*E♭* *A♭* *B♭* *A♭* *E♭* *A♭*

63

*San.*

He was sweet just turned eigh - teen.\_\_\_\_\_

63

*Dan.*

down in the sand.\_\_\_\_\_

63

*Girl.*

Uh-huh, Uh-huh, Uh - huh, Uh-huh.

63

*Boy*

Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop, Shu-da-bop-bop. Shu-da-bop - bop yeah!\_\_\_\_\_

63

*B♭* *A♭* *E♭* *A♭* *B♭* *C7*

66

*San.*

*Dan.*

*Girl.*

*Boy*

She was good. Ya know what I mean! oh!

Sum-mer heat,

Sum-mer heat,

66

F7 B $\flat$  F7 B $\flat$ 7 E $\flat$  A $\flat$

69

*San.*

*Dan.*

*Girl.*

*Boy*

boy and girl meet, then oh, oh those sum - mer nights!

boy and girl meet, then oh, oh those sum - mer nights!

Woh, woh, oh!

Woh, woh, oh!

69

B $\flat$  C7 Fm7 B $\flat$ 7 B7



72 **H** *Girls* *Jan*

*Girl.* Tell me more, tell me more. How much dough did he spend?

72 *Boys*

*Boy* Tell me more, tell me

72

*f* E7 A F#7 B7 E7 A

75 *Sonny*

*Boy* more. Could she get me a friend?

75

75 F#7 B7 A7

*Chorus*

**I Slower**

*San.*  
It turned col-der, that's where it ends...

*Dan.*  
So I told her we'd still be friends.

*Girl.*  
Ooh ooh ooh, ooh ooh, ooh wooooo ooh, ooh ooh, ooh ooh, ooh woo ooh ooh

*Boy*  
Ooh ooh ooh, ooh ooh, ooh wooooo ooh, ooh ooh, ooh ooh, ooh woo ooh ooh

*p*

San. 81 Then we made our true love vow

Dan. 81 Won-der what she's do - in' now?

Girl. 81 ooh, ooh ooh, ooh ooh, ooh ooo.

Boy 81 ooh, ooh ooh, ooh ooh, ooh ooo.

81 accel. rall. E A

85

*San.*

Sum-mer dreams ripped at the seams, but oh, those sum - mer nights!

*Dan.*

Sum-mer dreams ripped at the seams, but oh, those sum - mer nights!

85

89

**J**

*San.*

Oh!

*Dan.*

Oh!

*Girl.*

Tell me more! Tell me

*Boy*

89

8

89

D G/D D

## Music No. 2a

# Summer Nights Crossover

*Cue :*

**MARTY** : Hey listen, how'd you like to come over to my house tonight? It'll be just us girls.

**JAN** : Yeah, those guys are all a bunch of creeps.

*(DANNY returns for his lunch.)*

**RIZZO** : Yeah, Zuko's the biggest creep of all.

[Drum Fill] **A**

*Band*

*Band*

D G A G D G A B7

Music No. 3

# Those Magic Changes

[Bb Version]

Cue : DANNY : Uh ... I got a ... maths class to go to.

(DOODY, alone, starts to sing and suddenly we are in his head and he is transformed into a teen idol rock 'n roll star.

A chorus of GIRLS and the SONNY and ROGER enter to back him.)

Doody

C C C C C C A A A A mi-nor F F F F F F G G G G se-ven.

Onstage guitar - played badly

Doody

C C C C C C A A A A mi-nor F F F F F F G G G G se-ven.

Bass Guitar

Doody

**A**

What's that play - in on the ra - di - o, Why do I start sway-ing to and fro?

Band - onstage guitar tacet

B $\flat$  Gm E $\flat$  F

*Doody*

13

I have ne - ver heard that song be-fore, but if I don't hear it a - ny-more. It's

13

B $\flat$  Gm E $\flat$  F

*Doody*

17

still fa-mil - iar to me, sends a thrill righthroughme, 'causethosechordsre-mind me of the nightthat I first fell in loveto...

17

B $\flat$  Gm E $\flat$  F

*Doody*

21

**B**

Those ma-gic chan - ges, my heart ar - rang - es a me-lo -

*Girls*

21

Ooo

*Guys*

21

Ooo

21

B $\flat$  Gm E $\flat$  F

25

*Doody*

dy that's ne-ver the same. A me-lo dy that's call-ing your name and begs you

*Girls*

Ooo

*Guys*

8

25

B $\flat$  Gm E $\flat$  F7

29

*Doody*

please come back to me. please re - turn to me don't go a -

*Girls*

La, la, la, la.

*Guys*

8

29

B $\flat$  Gm E $\flat$  F7

33

*Doody*

way a-gain, oh, make them play a-gain the mu-sic I wan-na hear as once a gain you whis-per in my

*Girls*

la.

*Guys*

8

33

B $\flat$  Gm E $\flat$  F7

37

*Doody*

ear. Oh, my dar - lin' oh -

*Girls*

C A F G

*Guys*

8

37

B $\flat$  Gm E $\flat$  F7



**C**

*Doody* *falsetto*

*Guys* woh. Ooo

*Bass* *Pee-Wee Bass Sound* A A A A mi - nor F F F F F F G G G G se - ven.

Bow bow bow bow bow bow bow bow bow bow bow bow bow.

**D**

*Doody* I'll be wait - in by the ra - di - o, you'll come back to me some - day I know.

*Girls* Huh Huh Huh Huh

*Guys*

*Bass*

bow.

B $\flat$  Gm E $\flat$  F

49

*Doody*

Been so lone - some since our last good-bye, but, I'm sing - in' as I cry - ay - ay - ay.

*Girls*

Huh Huh Huh

*Guys*

8

49 B $\flat$  Gm E $\flat$  F7

53

*Doody*

While the bass is sounding, while the drums are pounding, beat - ing of my bro-ker heart will rise to first place on the chart.

*Girls*

Zootdoowah. Zootdoowah. Zootdoowah. Zootdoowah. Zootdoowah! Zootdoowah!

*Guys*

8

53 B $\flat$  Gm

**E**

*Doody* 57 Oh, my hearts ar-ran ges... For all those ma-gic chan - ges.

*Girls* 57 Oh Oh

*Guys* 57 La la la la. La la la...

*Doody* 61 Woh oh Woh oh Woh, oh

*Girls* 61 C C C C C C A A A A mi - nor, F F F F F F

*Guys* 61

64

*Doody*

Woh Oh Woh oh Woh woh oh a

64

*Girls*

G G G G se - ven. C C C C C C A A A A mi - nor,

64

*Guys*

8

64

67

*Doody*

woh oo woh oo - woh oo woh - oo. Woh - oo - woh - oo - woh - oo - woh - Yeah

67

*Girls*

F F F F F F G G G G se - ven. Oooo

67

*Guys*

8

67

67

*Glissando*

70 **F**

*Doody*

*Girls*

*Guys*

8

hoh

Woh

Woh

hoh

Woh

Woh

74

*Doody*

*Girls*

*Guys*

*Bass*

8

Wah

La la la la. Zoot zoo wah!

74

*fz*

Music No. 4

# Freddy My Love

Cue : JAN : Do you write him a lot, Marty?

MARTY : Pretty much. Everytime I get a present.

JAN : Whattya say to a guy in a letter, anyway?

Piano introduction in B-flat major, 6/8 time. The melody is in the right hand, starting with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat. The bass line is in the left hand, starting with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat. The dynamic is *mf*.

Vocal and piano accompaniment for the first line of the song. The vocal line is in the right hand, starting with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat. The piano accompaniment is in the left hand, starting with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat. The dynamic is *mp*. The lyrics are: Fred-dy my love I miss you more than words can say. Words can

Vocal and piano accompaniment for the second line of the song. The vocal line is in the right hand, starting with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat. The piano accompaniment is in the left hand, starting with a half note B-flat, followed by eighth notes A-flat, G, F, E, D, C, B-flat. The dynamic is *mp*. The lyrics are: Fred-dy my love, please keep in touch while you're a - way. say. He's a -

13

Hear-ing from you can make the day so much bet - ter,

way.

13

13

Ebm7 Ebm7(b5) Ab7

17

get-ting a sou - ven-ir or may - be a let - ter.

Ooo

17

17

Fm7 Fm7(b5)/Cb Bb7sus4 Bb7

21

I real-ly flipped o-ver the gray cash-mere swea - ter, Fred-dy my

Ooo

21

21

Ebm7 Ebm7(b5) Db/Ab Gb Ab7

25

love. Fred-dy my love, fred-dy my love, fred-dy my love

Love, love Love.

D $\flat$  D $\flat$ Maj7 D $\flat$ 7 G $\flat$  A $\flat$ 7

29

Fred-dy, you know, you ab-scence makes me feel so blue.

So (o) (o)

D $\flat$  D $\flat$ Maj7 D $\flat$ 7 G $\flat$  A $\flat$ 7

33

that's o-kay though, your pres-cence makes me think of you.

blue. think-ing of

D $\flat$  D $\flat$ Maj7 D $\flat$ 7 B $\flat$ 7sus4 B $\flat$ 7



37

My ma will have a heart at tack when she catch - es

you Huh!

Ebm7 Ebm7(b5) Ab7

41

those pe-dal push - es with the black lea-ther patch - es.

Ooo

Fm7 Fm7(b5)/Cb Bb7sus4 Bb7

45

Oh, how I wish I had a jack - et that match - es, Fred-dy my

Ooo

Ebm7 Ebm7(b5) Db/Ab Db Gb Ab7

49

love. Fred-dy my love, Fred-dy my love, Fred-dy my love Don't

Love, love Love.

49

D $\flat$  D $\flat$ Maj7 D $\flat$ 7 G $\flat$  D $\flat$ 7

53

keep your let-ters from me I thrill to ev-'ry line; you

Wah, wah, wah.

53

G $\flat$ Maj7 A $\flat$ 7 Fm7 D $\flat$ sus4

57

spel - ling's kind of crum - my, but hon - ey so is mine. I

Wah, wah, wah.

57

G $\flat$ m7 A $\flat$ 7 D $\flat$ m7

61

trea - sure ev - 'ry gift - ie, the ring is real - ly nif - ty, you

61

E $\flat$ m7(b5) A $\flat$ 7 D $\flat$ m7 G $\flat$ 7

8 $\flat$ -----

65

say it cost you fif - ty, so you're thrif - ty, I don't mind, oohh,

65

Hoo aah Hoo aah Hoo Wah

65

C $\flat$ Maj7 B $\flat$ m7 E $\flat$ m7 A $\flat$

69

oh! Fred - dy, you'll see you'll hold me in your arms some day:

69

Ooo ah.

69

D $\flat$  D $\flat$ Maj7 D $\flat$ 7 G $\flat$  A $\flat$ 7

73

and I will be wear-ing your lace - y lon - je - ray.

Ooo lon - je - ray.

73

D $\flat$  D $\flat$ Maj7 D $\flat$ 7 B $\flat$ 7sus4 B $\flat$ 7

77

Think-ing a - bout it my heart's pound - ing al - rea - dy,

Ooo wah. Boom, boom, boom.

77

E $\flat$ m7 E $\flat$ m7( $\flat$ 5) A $\flat$ 7

81

know-ing when you come home we're bound to go stea-dy.

Ooo wah. Stea-dy.

81

Fm7 Fm7( $\flat$ 5)/C $\flat$  B $\flat$ 7sus4 B $\flat$ 7

85

and throw your ser-vice pay a round like con fet - ti, Fred-dy my

Ooo wah.

85

Ebm7 Ebm7(b5) Db/Ab Gb Ab7

89

love, Fred-dy my love, fred-dy my love, Fred-dy my love.

Love, love love.

89

Db DbMaj7 Db7 Gb Ab7

93

Fred-dy, my love!

La la la la la la la la la la la Aah!

93

# *Freddy My Love Playout*

The musical score is written for piano in 8/8 time, featuring a melody in the right hand and a bass line in the left hand. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into four systems, each containing a grand staff. The first system (measures 1-4) and the second system (measures 5-8) show the initial melodic development. The third system (measures 9-12) introduces a complex chordal texture in the right hand with sustained chords, while the left hand continues the bass line. The fourth system (measures 13-16) continues this texture, with the right hand playing a series of chords and the left hand providing a steady bass accompaniment. Chord labels are provided for measures 9-12 and 13-16.

Chord labels for measures 9-12: Eb, EbMaj7, Eb7, Ab, Bb7

Chord labels for measures 13-16: Eb, EbMaj7, Eb7, C7sus4, C7

17

Fm7 Fm7(b5) Bb7

21

Gm7 Gm7(b5)/Db C7sus4 C7

25

Fm7 Fm7(b5) *pizz* Eb/Bb Ab Bb7

29 [Repeat and fade when necessary]

Eb EbMaj7 Eb7 Ab Bb7

# Music No. 5

## Greased Lightnin'

[D Major Version]

Cue : KENICKIE : That's all right-wait till I give it a paint job and soup up the engine-she'll work like a champ!  
Why this car could be automatic!

$\bullet = 160$  Directed

*Kenickie*

Systematic! Hydromatic! Why - it's Greased Lightnin'!!!

*Ken.*

Tempo

*Kenickie*

I'll get some ov - er - head lift - ers with four bar - rel quads, oh yeah.

*Ken.*

*Danny*

A fuel in - jec - tion cut off with chrome

*Dan.*

Keep talk - in', woh, keep talk - in'

The musical score is written for a piano and voice. It features three systems of music. The first system is for Kenickie, with lyrics 'Systematic! Hydromatic! Why - it's Greased Lightnin'!!!'. The piano accompaniment includes chords D7, G7, and Bb7. The second system is for Kenickie, with lyrics 'I'll get some ov - er - head lift - ers with four bar - rel quads, oh yeah.'. The piano accompaniment includes chords A, D, G, D, G, D, G, D, G. The third system is for Kenickie and Danny, with lyrics 'Keep talk - in', woh, keep talk - in' and 'A fuel in - jec - tion cut off with chrome'. The piano accompaniment includes chords D, G, D, G, D, G, D, G, G, C, G, C.



Ken. *pla - ted rods, oh yeah!* *With a*

Dan. *I'll get the mo - ney. I'll kill to get the mo - ney.*

G C G C D D6 D D6 D D6

Ken. *four speed on the floor, they'll be wai - tin' at the door. Ya, know that ain't no shit when we're*

A7 D A7 G7 C G7 A7 D A7

Ken. *get - tin' lots of tit in Greased Light - nin'*

Guys *Go go go go go go go go go go*

G7 C G7 D A7

19

*Ken.*

8

Go Greased Light - nin' you're bur - nin' up the quar - ter mile.

*Guys*

8

go Greased Light - nin' go

D D6 D D6 D D6 D

22

*Ken.*

8

Go Greased Light - nin' you're coast - in' through the heat lap trial.

*Guys*

8

Greased Light - nin' Go

D G7 C G7 G7 C G7

25

*Ken.*

8

You are su - preme the chicks - 'll cream for Greased

*Guys*

8

Greased Light - nin' go Greased Light - nin' Uh uh uh uh

D D A7 G7

29

*Ken.*

Light - nin' I'll get some pur - ple French tail - lights and

*Guys*

Go go go go go go go go.

D A7 D G D G

32

*Ken.*

thir - ty inch fins oh yeah.

*Guys*

Wooh ooh ooh ooh.

A

8va

D G D G D G D G D G D G

35

*Ken.*

Pal - o - mi - no dash - board with dual muff - ler twins oh yeah.

*Guys*

Wooh

8va

G C G C G C D D6 D D6

38

Ken. 8

Guys 8

With new pis - tons, plugs and shock I can get off my rocks You

ooh ooh ooh. Aah Aah

D D6 A7 D A7 G7 C G7

41

Ken. 8

Guys 8

know I ain't a brag-gin' she's a re-al pus-sy wa-gon Greased Light - nin'

Aah Aah Go go go go go go go go

A7 D A7 G7 C G7 D A7

45

Ken. 8

Guys 8

Go Greased Light - nin' you're bur - nin' up the quar - ter mile.

go Greased Light - nin' go

D D6 D D6 D D6 D D6 D

48

*Ken.*

8

Go greased Light - nin' you're coast - in' through the heat lap trials.

*Guys*

48

8

Greased Light - nin' Go

D G7 C G7 G7 C G7

51

*Ken.*

8

You are su - preme The chicks - 'll

*Guys*

51

8

Greased Light - nin' go Greased Light - nin' Uh uh

D D A7

54

*Ken.*

8

cream for Greased Light - nin'

*Guys*

54

8

uh uh Light - nin'

G7

# The "Go" Modulations

57

*Dan.*

8

Go

go

go

go

*Guys*

8

57

A

61

*Dan.*

8

Go

go

go

go

*Guys*

8

61

C

65

*Dan.*

8

Go

go

go

go

Ba

*Guys*

8

65

E<sup>b</sup>

69

*Dan.*

8

Yah

*Guys*

8

"Go" Section

73

*Dan.*

8

Go!

Go!

Go, go, go, go, go, go.

*Guys*

8

77

*Dan.*

8

Go!

Go!

Go, go, go, go, go, go.

*Guys*

8

# Final Chorus

81

*Ken.*

8

Go Greased Light - nin' you're burn - in' up the quar - ter mile.

*Dan.*

81

8

Go

Greased Light - nin' go

*Guys*

81

8

D D6 D D6 D D6 D D6 D

84

*Ken.*

8

Go Greased Light - nin' you're coast - in' through the heat lap trial.

*Dan.*

84

8

Greased Light - nin'

Go (Go)

*Guys*

84

8

D G7 C G7 G7 C G7



87

*Ken.*

8

I ain't a brag-gin', a pus - sy wa-gon. Ain't no

*Dan.*

87

8

Greased Light - nin' go Greased Light - nin' Uh uh Uh uh

*Guys*

87

8

87

D D A7 G7

Detailed description: This system contains the first four measures of the song. The Ken. part has a melody starting on a half note G4, followed by eighth notes. The Dan. part has a melody starting on a half note G4, followed by eighth notes. The Guys part has a melody starting on a half note G4, followed by eighth notes. The piano accompaniment features a bass line with eighth notes and chords D, D, A7, and G7.

91

*Ken.*

8

shit with lots of tit. You are su - preme the chicks - 'll cream for Greased

*Dan.*

91

8

Uh uh Uh uh Uh uh Uh uh

*Guys*

91

8

91

A7 G7 A7 G7

Detailed description: This system contains the next four measures of the song. The Ken. part has a melody starting on a half note G4, followed by eighth notes. The Dan. part has a melody starting on a half note G4, followed by eighth notes. The Guys part has a melody starting on a half note G4, followed by eighth notes. The piano accompaniment features a bass line with eighth notes and chords A7, G7, A7, and G7.

# The Climax

95

Ken. 8

Light - nin' For Greased Light - nin'

Dan. 8

Light - nin' Yeah! Light - nin' Yeah!

Guys 8

D C/D D/C B $\flat$  D C/D D/C B $\flat$

98

Ken. 8

For Greased Light - nin' For Greased

Dan. 8

Light - nin' Yeah! - - - - -

Guys 8

D C/D D/C B $\flat$

101

*Ken.*

8

Light - nin' Greased Light - nin' Greased

*Dan.*

8

Light - nin' Light - nin' Light - nin' Light - nin' Light - nin' Light - nin'

*Guys.*

8

101

D D G

105

*Ken.*

8

Light - - - nin'

*Dan.*

8

Light - - - nin'

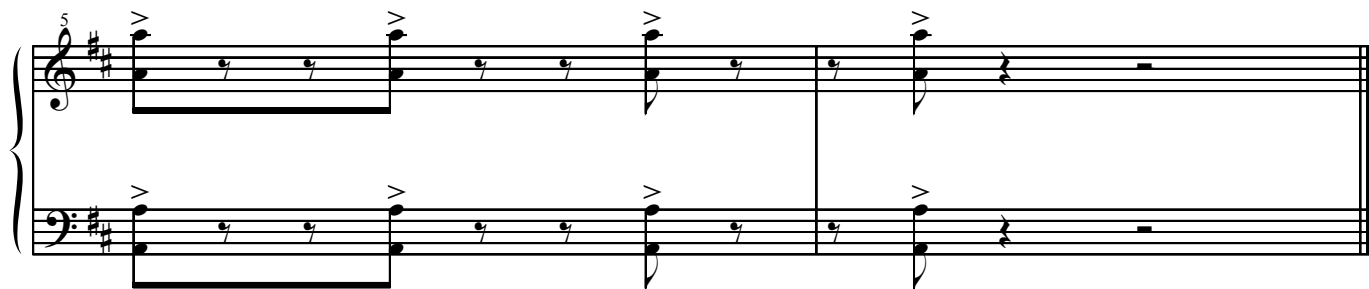
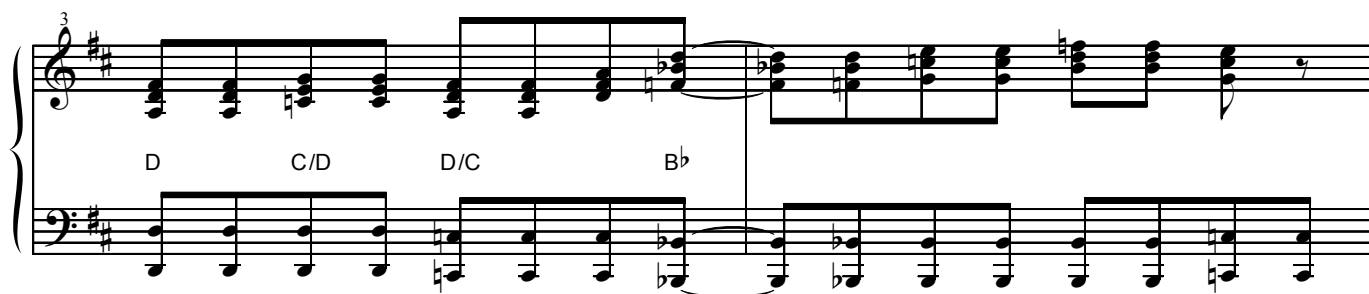
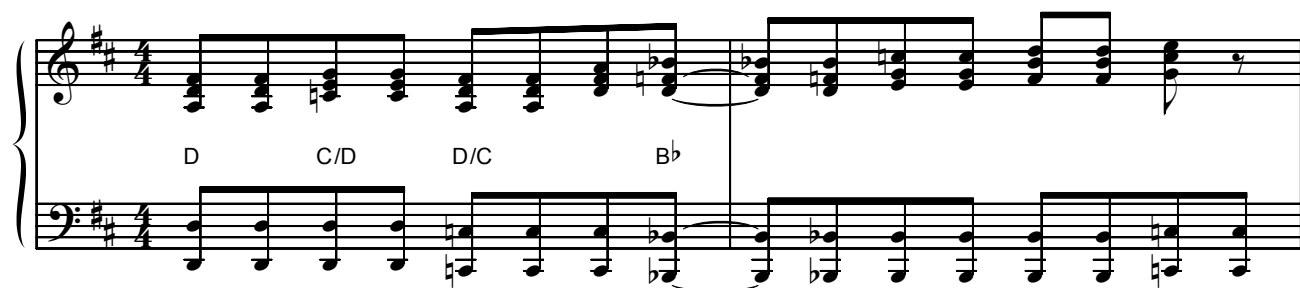
*Guys.*

8

105

D7

# *Greased Lightnin' Chaser*



Music No. 5b

# Rizzo's Greased Lightnin'

Bb Version  
[revised 19/10/03]

CUE : RIZZO : Never mind what took me so long. Is that your new custom convert?

KENICKIE : This is it! Ain't it cool?

RIZZO : The hell it is!!!

The musical score is written for three parts: Rizzo (lead vocal), Guys (background vocal), and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into three systems, each containing staves for Rizzo, Guys, and Piano.

**System 1:**

- Rizzo:** "It's got a dir - ty coat of pri - mer, it's den - ted in the front, oh yeah!\_"
- Guys:** "Nah\_\_\_\_\_ Nyah a aah.\_\_\_\_"
- Piano:** Accompaniment with chords marked with 'A' and 'Bb'.

**System 2:**

- Rizzo:** "The muff - ler's drag - gin', it's a"
- Guys:** "Nah\_\_\_\_\_ Nyah a aah.\_\_\_\_"
- Piano:** Accompaniment with chords marked with 'Eb7'.

**System 3:**

- Rizzo:** "big hunk of junk, oh yeah!\_" "There's two"
- Guys:** "Nah\_\_\_\_\_ Nyah a aah.\_\_\_\_"
- Piano:** Accompaniment with chords marked with 'Bb'.

*Rizzo*

10

bro - ken win - dow panes, seats are full of puke stains. you real - ly are a clown if you

F E $\flat$  F

*Rizzo*

13

think that I'll go down in Greased Light - nin'

*Guys*

13

Go go go go go go go go go go

E $\flat$  B $\flat$  F

*Rizzo*

16

Go Greased Light-nin', you'll ne - ver last a quar - ter mile.

*Guys*

16

Go Greased Light-nin', you'll ne - ver last a quar - ter mile. Greased Light - nin' Go,—

B $\flat$  B $\flat$ 6 B $\flat$  B $\flat$ 6 B $\flat$  B $\flat$ 6 B $\flat$  B $\flat$ 6 B $\flat$

*Rizzo*

19

Go Greased Light - nin', you're head - ed for the gar - bage pile.

*Guys*

19

— Greased Light - nin' Go Greased Light - nin', you're head - ed for the gar - bage pile.

19

B $\flat$  E $\flat$ 7 A $\flat$  E $\flat$ 7 E $\flat$ 7 A $\flat$  E $\flat$ 7

*Rizzo*

22

I ain't a - bout to go make out! You must be

*Guys*

22

Greased Light - nin', go — Greased Light - nin' Uh huh No way!

22

B $\flat$  B $\flat$  F7 E $\flat$ 7

*Rizzo*

26

jo - king, you'll be stro - king. Hey, Ke - ni - ckie you won't e - ven get a hick - ie in Greased

*Guys*

26

A - ha! Uh uh Wooooo!

26

F7 E $\flat$ 7 F7

*Glissando*

Directed

*Rizzo*

30

Light - nin'

*Guys*

30

Light - nin'

Light - nin'

Light - nin'

30



*Greased Lightnin' Playout*

[revised 13/11/03]

Band

Band

Band

Band

Band

15

19

[Round and Round - till ready]

22

A7 G7

24

Dead Segue to "Rydell Fight Song"

# Rydell Fight Song

Girls

Hit 'em a -

Girls

**A**

gain, Ry - dell Ring - tails, tear 'em a -

Girls

part, red and white. Bash their

*Girls*

13

brains out, stomp 'em on the floor for the

*Girls*

17

glo - ry of Ry - dell e - ver more!

*Glissando*

*Picc.*

21

*Picc.*

25

**B**

*f*  
B $\flat$

E $\flat$

*Picc.*

29

C EbMaj7 C/E F7

*Picc.*

33

**C**

D G

*Picc.*

37

C F

*Picc.*

41

**D**

G C

*Picc.*

45

A Gm A/C# Dm G7

49

**E**

F/C

53

*Girls*

57

Hit 'em a -

*Girls*

61

gain Ry - dell Ring - tails. Tear 'em a -

65

*Girls*

part Red and White. Bash their

69

*Girls*

brains out stomp 'em on the floor for the

73

*Girls*

glo - ry of Ry - dell e - ver more.

Glissando

# Mooning

[Ab Version]

*Roger*

I spend my\_ days\_\_\_\_\_ just

Eb7 Ab Fm

*Roger*

moon - ing, so sad and blue.\_\_\_\_\_ so sad and blue.\_\_\_\_\_ I\_\_\_\_\_ spend my

Db Eb7 Ab7 Fm Db Eb7

*Roger*

ni - ee - ights\_\_\_\_\_ just moon - - - ing all o - ver yoo - ooh\_\_\_\_\_

all o - ver

Ab Fm Db Eb7 Ab Fm

*Jan*



9

*Roger*

Oh, I'm so full of Lo - ove as a-ny fool can see 'cause

*Jan*

who oo. oh oh

D $\flat$  E $\flat$ 7 B $\flat$ m7 E $\flat$ 7 Cm7 Fm7

12

*Roger*

an - gels up a-bo ove have hu - u-ung a moon on me. Oh, why must I go - woh a

*Jan*

oh Why must you go-o-woh a

Dm7 G7 C7 B $\flat$ m7 E $\flat$ 7 A $\flat$  Fm

15

*Roger*

moon - ing, so all a - lo ne There would be

*Jan*

moon - ing So all a - lo - one

D $\flat$  E $\flat$ 7 A $\flat$  Fm D $\flat$  E $\flat$ 7

18

*Roger*

no — more moon — ing if you would call — me —

*Jan*

There would be no more moon — ing. up on the

18

$A^b$   $Fm$   $D^b$   $E^b7$   $A^b$   $Fm$

21

*Roger*

I guess I'll — keep on stri-king po - ses till my — cheeks have lost their ros es

*Jan*

pho - one. oh oh

21

$D^b$   $E^b7$   $A^b7$   $D^b$   $E^b7$   $Cm7$   $F7sus4$   $F7$

24

*Roger*

moon — — — ing o - ver you. — I'll stand be —

*Jan*

moon — — — ing o - ver

24

$B^bm7$   $E^b7$

27

*Roger*

hind\_\_\_\_\_ you moon - ing for-ev-er more.\_\_\_\_\_

*Jan*

For-ev-er

27

*Ab* *Fm* *D $\flat$*  *E $\flat$ 7* *Ab* *Fm*

30

*Roger*

Some - day you'll fi-i-i - ind\_\_\_\_\_ you moon\_\_\_\_\_ ing at your front

*Jan*

more Some-day you'll find you moon - ing

30

*D $\flat$*  *E $\flat$ 7* *Ab* *Fm* *D $\flat$*  *E $\flat$ 7*

33

*Roger*

door\_\_\_\_\_ Woh\_\_\_\_\_ Ev-'ry\_\_\_ day at school I watch you

*Jan*

at my front door Woh ah

33

*Ab* *Fm* *D $\flat$*  *E $\flat$ 7* *Ab7* *D $\flat$*  *E $\flat$ 7*



# Look At Me, I'm Sandra Dee

DANNY : I don't think so.

RIZZO : Awww, you're all broke up over little Gidget!

DANNY : Who?

RIZZO : Ahh, c'mon, Zuko, why don'tcha take me to the dance. I can pull that Sandra Dee crap, too. Right, you guys?

$\text{♩} = 68$  Moderate 3

*Rizzo*

Look at me, I'm San - - dra Dee,

*Rizzo*

lous - - - y with vir - gin - - i - ty,

*Rizzo*

won't go to bed till I'm le - gal - ly wed, I

*Rizza*

17

can't, I'm San - - - dra Dee.

A B7 E7

8<sup>vb</sup>-----

*Rizza*

21

Watch it, hey, I'm Do - ris Day,

A A7 D

(8<sup>vb</sup>)-----

*Rizza*

25

I was not brought up that way,

B B7 E E7

8<sup>vb</sup>-----

*Rizza*

29

won't come a - cross, e - ven Rock Hud - son lost his

A A7 D B7

(8<sup>vb</sup>)-----

*Rizza*

33

heart to Do - - - ris Day. I don't

A E7 A A7

*Rizza*

37

drink or swear, I don't rat my hair, I get

Dm7 G7 C Am

*Rizza*

41

ill from one ci - ga - rette. Keep your

Bm7 E7 A

*Rizzo*

45

filth - - y paws off my sil - - - ky drawers, would you

45

Dm7 G7 A F#

*Rizzo*

49

pull that stuff with An - nette?

49

B7 E

8va

*Rizzo*

53

As for you, Troy Don - - - a - hue,

53

A A7 D



*Rizzo*

57

I know what you wan - - - na do,

B B7 E

*Rizzo*

61

you got your crust, I'm no ob - ject of lust, I'm

A A7 D B7

*Rizzo*

65

just plain San - - dra Dee.

A E7 A F7

*Rizzo*

69

No, no, no, Sal Min - e - o,

Bb 3 3 3 3 Eb

*Rizza*

73

I would ne - - - ver stoop so low,

73

3 3 3

C F F7

*Rizza*

77

please keep your cool, now you're start - ing to drool, fon -

77

Bb Bb7/D Eb C7

rit.

*Rizza*

Directed A Tempo

gool, I'm San - dra Dee.

81

ff Bb/F F7 Bb Eb

*Rizza*

85

15<sup>ma</sup>

85

Bb Eb Bb F7 Bb

# We Go Together

**CUE : MARTY** : I ain't got a date.

**DANNY** : Hey, I know just the guy. Hey, Eugene!

Piano introduction in B-flat major, 4/4 time. The right hand features a steady eighth-note accompaniment. The left hand provides harmonic support with chords. Chords indicated: A<sup>b</sup>, Fm, D<sup>b</sup>, E<sup>b</sup>.

Continuation of the piano introduction. Chords indicated: B<sup>b</sup>, Gm, E<sup>b</sup>. The piece concludes with a final chord in the right hand.

**A**

*Girls*

*Guys*

We go to - ge - ther like ra - ma la - ma la - ma ka ding - it - ty ding de dong.

Vocal and piano accompaniment for the chorus. The vocal parts (Girls and Guys) enter on measure 9. The piano accompaniment continues with chords: B<sup>b</sup>, Gm, E<sup>b</sup>, F7.

13

*Girls*

Re-mem - bered for e - ver like shoo wop shoo wad-da wad-da yip-pi-ty boom de boom.

*Guys*

13

8

B $\flat$  Gm E $\flat$  F7

17

*Girls*

Chang chang, chang it - ty chang shoo bop That's the way it should

*Guys*

17

8

B $\flat$  Gm E $\flat$  F7

21

*Girls*

be wah - ooh Yeah!

*Guys*

21

8

B $\flat$  Gm E $\flat$  F7

**B**

*Girls*

25 We're one of a kind like dip da dip da dip doo wop a doo bee doo.

*Guys*

25

B $\flat$  Gm E $\flat$  F7

*Girls*

29 Our names are signed a boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop sha bop.

*Guys*

29

B $\flat$  Gm E $\flat$  F7

*Girls*

33 Chang chang, chang it - ty chang shoo bop We'll al - ways be like

*Guys*

33

B $\flat$  Gm E $\flat$  F7

37

*Girls*

one. Wa - wa - wa wah.

*Guys*

37

8

3

8<sup>va</sup>

B $\flat$  E $\flat$  B $\flat$  B $\flat$ 7

41

**C**

*Girls*

Ooh wah ooh wah ooh wah ooh wah

*Guys*

41

8

When we go out at night and stars are shin-ing bright

41

E $\flat$

45

*Girls*

Ooh wah Ooh wah Ooo

*Guys*

45

8

up in the sky a - bove

45

B $\flat$

49

*Girls*

Or at the high school dance where you can find ro-mance

*Guys*

Ooh wah Ooh wah Ooh wah Ooh wah

8

49

E $\flat$

8va

53

*Girls*

May - be it might be Lo - o - o - o - - ve!

*Guys*

8

53

C C7 F7

D

57

*Solos*

Ra-ma la-ma la-ma ka ding-it-ty ding de dong. Shoo bop sha wad-da wad-da Yip-pi-ty boom de boom.

57

B $\flat$  Gm B $\flat$  Gm

*Roger & Jan*

*Marty & Kenickie*

*Solos*

**Frenchy & Doody** **Sonny**

61

Chang Chang Chang-it - ty chang shoo bop. Dip da dip da dip Doo wop a doo bee doo.

61

B $\flat$  Gm B $\flat$  Gm

*Solos*

**Danny & Rizzo** **All**

65

Boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop sha bop. Sha-na-na-na-na-na-na - Yip-pi-ty dip de doom.

65

B $\flat$  Gm B Gm

*Solos*

**E**

69

Ra-ma la-ma la-ma ka ding-it - ty ding de-dong. Shoo bop sha wad-da wad-da yip-pi-ty boom de boom.

69

B $\flat$

*Solos*

73

Chang chang chang-it - ty chang shoo bop. Dip da dip da dip doo wop a doo bee doo.

73



*Danny*

*Solos*

77 3 3 3 3

Boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop sha bop. Sha-na-na-na-na-na-na-na Yip-pi-ty dip de doom. A

*Eug.*

77

A

GENERAL PAUSE

*Solos*

81 wop bom - a - loo - bop. A wop bam boom...

*Eug.*

81 ra - ma la - ma la ma ka ding - it - ty ding de dong... - - - -

*Girls*

81

*Guys*

81

G.P.

**F**

*Solos*

84

Ra-ma la-ma la-ma ka ding-it-ty ding de dong. Shoo bop sha wad-da wad da yip-pi-ty boom de boom.

84

E $\flat$ /F F E $\flat$ /F F

*Solos*

88

Chang chang chang-it-ty chang shoo bop. Dip da dip da dip Doo wop a doo bee doo.

88

E $\flat$ /F F E $\flat$ /F F

*Solos*

92

Boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop shoo bop. Sha-na-na-na-na-na-na yip-pi-ty dip de doom.

92

F/G G F/G G

**[Jellicle Cats]**

*Solos*

96

Ra-ma la-ma la-ma ka ding-it-ty ding de dong. Shoo bop sha wad-da wad da yip-pi-ty boom de boom

96

F/G G F/G G

*[Jellicle Cats]*

*Solos*

100

Chang chang chang-it-ty chang shoo bop. Dip da dip da dip Doo wop a doo bee doo.

F#m/A G/A A F#m/A G/A

*Solos*

104

Boo-ge-dy, boo-ge-dy, boo-ge-dy, boo-ge-dy shoo-by doo wop sha bop. Sha-na-na-na-na-na-na Yip-pi-ty dip de coom A

F#m/A G/A A F#m/A G/A A

*Girls*

**G**

108

wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a

*Guys*

108

D Bm G A

*Girls*

112

wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bam boo.

*Guys*

112

D Bm G D

**H**

116

*Girls*

*Guys*

We're for each oth - er like a wop bop a loo bop a wop bam boo

B $\flat$  Gm E $\flat$  F7

121

*Girls*

*Guys*

Just like my bro - ther is sha - na - na - na - na yip - pi - ty dip de doom

B $\flat$  Gm E $\flat$  F7

125

*Girls*

*Guys*

Chang chang chang - it - ty chang shoo bop We'll al - ways be to -

B $\flat$  Gm E $\flat$  F7

129

*Girls*

ge - ther to - ge - - - ther! We'll

*Guys*

8

B $\flat$  Gm E $\flat$  F7

133

**1**

*Girls*

al - ways be to - ge - ther. We'll

*Guys*

8

B $\flat$  Gm E $\flat$  F7

137

**2**

*Girls*

al - ways be to - ge - ther. We'll

*Guys*

8

Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

B $\flat$  Gm E $\flat$  F7

**3**

*Solos*  
We go to ge - ther like ra-ma la-ma la-ma ka ding - it - ty ding de dong.

*Girls*  
al - ways be to - ge - ther. We'll

*Guys*  
8 Chang chang chang - it - ty chang shoo bop. Chang chang chang - it - ty chang shoo bop.

B $\flat$  Gm E $\flat$  F7

**4**

*Solos*  
We go to ge - ther like ra-ma la-ma la-ma ka ding - it - ty ding de dong.

*Fal.*

*Girls*  
145 Ooo Ooo al - ways be to - ge - ther. We'll

*Guys*  
8 Chang chang chang - it - ty chang shoo bop. Chang chang chang it - ty chang shoo bop.

B $\flat$  Gm E $\flat$  F7

149 **5**

*Solos*

We go to ge - ther like ra - ma la - ma la - ma ka ding - it - ty ding de dong.

*Fal.*

Ooo

*Girls*

al - ways be to - ge - ther.

*Guys*

Chang chang chang - it - ty chang shoo bop. Chang chang chang - it - ty chang shoo bop.

149

B $\flat$  Gm E $\flat$  F7

153

*Solos*

Wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bam boo.

153

B $\flat$  Gm E $\flat$  Fsus4 F7 B $\flat$

# Shakin' At The High School Hop

*CUE: Lights rise on the Rydell High School Boy's Gym - decorated beautifully by PATTY. Vince is making an announcement. Everybody is listening to him.*

**VINCE :** That's right all of you out there in "Radio land" ...

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff uses a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. It begins with a melody of eighth notes: D4, E4, F#4, G4, A4, B4, C5, D5. This is followed by a series of chords, each consisting of a dotted quarter note and an eighth note. The bottom staff uses a bass clef, the same key signature and time signature. It begins with a melody of eighth notes: D3, C3, B2, A2, G2, F#2, E2, D2. This is followed by a series of chords, each consisting of a dotted quarter note and an eighth note. The score is marked with a dynamic of *mf* (mezzo-forte) and a tempo of *D* (Allegretto). The piece concludes with a double bar line and a key signature change to two sharps (F# and C#).

**VINCE** *continued* : ... we are coming to you live and shakin' from Rydell High. This joint this kickin'!

The musical score is for a piece titled "Well" by "Girls" and "Guys". It is written for three parts: Girls (Vocal), Guys (Vocal), and Piano. The key signature is D major (two sharps: F# and C#), and the time signature is 4/4. The score is divided into four measures.

**Girls (Vocal):** The vocal line for the girls starts with a whole rest in the first three measures and then sings the word "Well" in the fourth measure, starting on a whole note and ending with a half note.

**Guys (Vocal):** The vocal line for the guys follows a similar pattern, with whole rests in the first three measures and singing "Well" in the fourth measure, starting on a whole note and ending with a half note.

**Piano:** The piano accompaniment consists of a continuous eighth-note pattern in both the right and left hands. The right hand starts on a whole note in the first measure and continues with eighth notes. The left hand starts on a whole note in the first measure and continues with eighth notes. The piano part is marked with a "5" in the first measure of the right hand and a "5" in the first measure of the left hand. The piano part is marked with a "5" in the first measure of the right hand and a "5" in the first measure of the left hand. The piano part is marked with a "5" in the first measure of the right hand and a "5" in the first measure of the left hand.

*Girls*

hon - ky tonk ba - by get on the floor all the cats are yell - in', they're shout -

*Guys*

9

8

A7

Glasnost

A7



12

*Girls*

in' for more. My ba - by likes to rock, my ba - by like to roll, my

*Guys*

8

12

A7 A7

15

*Girls*

ba - by does the chick-en as she does the stroll, well shake it! Shake!

*Guys*

8

15

A7+9

18

*Girls*

Shake! Shake! Yeah Shake it! Shake! Shake! Shake! Yeah

*Guys*

8

18

21

*Girls*

Shake it

*Guys*

Ev - 'ry - bo - dy sha - kin' sha - kin' at the high school hop!

E7 D7 E7

24

*Girls*

Roll up her cra-zy jeans

*Guys*

Gon-na

Well sock hop, ba-by. Gon - na rock to the mu-sic.

A7 G7 G#7 A7 G7 G#7 A7

28

*Girls*

dig the scene.

*Guys*

Shim-my to the left a - cha cha to the right. We're

G7 G#7 A7 G7 G#7 A7 G7 G#7

31

*Girls*

gon - na do the walk 'til broad - way light, Well Shake it! Shake!

*Guys*

31

8

A7+9

3 seconds

34

*Girls*

Shake! Shake! Yeah Shake it Shake! Shake! Shake! Yeah

*Guys*

34

8

34

37

*Girls*

Shake it Ev - 'ry - bo - dy sha - kin' sha - kin' at the high school hop!

*Guys*

37

8

37

40

*Girls*

We're gon-na al-ley oop on Blue-ber-ry Hill.

*Guys*

8

40

A7 G7 G#7 A7 G7 G#7

Hul - ly

43

*Girls*

Hand jive ba-by, do the

*Guys*

8

43

gul - ly with Lu-cille, won't be stand - in' still

A7 G7 G#7 A7

46

*Girls*

stomp with me. I ca lyp-so, do the slop-pa, gon-na bop with Mis-ter Lee, Well,

*Guys*

8

46

G7 G#7 A7+9

49

*Girls*

Shake it. Woah Shake it! Yeah Shake it, Woah Shake it! Yeah

*Guys*

8

D A E

53

*Girls*

Shake it Ev-'ry-bo - dy sha-kin' sha - kin' at the high school hop. Hop hop hop

*Guys*

8

Shake! Shake!

57

*Girls*

Shake, rock and roll ROLL! Rock, roll and shake. SHAKE!

*Guys*

8

B $\flat$ 7+9

61

*Girls*

Shake rock and roll. ROLL! Rock, roll and shake SHAKE

*Guys*

8

65

*Girls*

Shake rock and roll ROLL! Sha - kin' at the high school

*Guys*

8

F7 Eb7 F7

68

*Girls*

Hop Shakin'and a roHin' at the highschoohop YEAH!

*Guys*

8

Slowly and Dictated

# It's Raining On Prom Night

**VINCE :** You are listening to the main brain Vince Fountaine on W-A-X-X, coming to you live from Rydell High! These cats are moovin' and a groovin'! Now, I've had lots of requests for a slow one so grab your partner nice and close. Not too close - you don't want anything popping out! We are lucky enough to have with us the new singing sensation and Rydell Senior, Donna-Sue! Here she is with "It's Raining On Prom Night!"

*Donna-Sue*

I was de-priv'd of a young girl's dream by the

*San.*

In - stead of a night full of

*D.S.*

cruel force of na - ture from the blue. In - stead of a night full of

*San.*

ro - mance su - preme, all I got was a run - ny nose and A - si - at - tic flu.

*D.S.*

ro - mance su - preme, all I got was a run - ny nose and A - si - at - tic flu. It's

*8va*

In Tempo - Easy Four

10

*San.* It's rain-ing on Prom Night oh, oh my hair is a mess.

*D.S.* rain - ing on Prom night, my hair is a mess. It's

D Bm7 G A7

14

*San.* It's run-ning all o-ver oh, oh my taf - fe-ta dress.

*D.S.* run - ning all o - ver my taf - fe - ta dress. It's

D Bm7 G A7

18

*San.* It's wil-ting the quil-ting oh in my Mai-den form.

*D.S.* wilt-ing the quil-ting in my Maid-en form and mas -

D Bm7 G A7



22

*San.* Mas-ca-ra flows right down my nose be-cause it's rain - ing. I

*D.S.* ca-ra flows right down my nose be-cause of the storm I

D Bm7 G A7

26

*San.* don't e - ven have my cor - sage, oh gee. It

*D.S.* don't e - ven have my cor - sage, oh gee. It

D G F#m7 D7

30

*San.* fell down the sew - er with my sis - ter's I. D.

*D.S.* fell down the sew - er with my sis - ter's I. D. It's

G B7/F# Em7 A7

**SANDY** (*spoken*) : Oh, dear God, please let him feel the same way I'm feeling right now. Make him want to see me again!

*D.S.*

34

rain-ing on Prom Night oh, what can I do? It's

D Bm7 G A7

**SANDY** *continued* :

And let him know that I'm the only girl in the whole wide world for him. And that someday we'll make that special

*D.S.*

38

rain-ing rain from the skies, it's rain-ing tears from my eyes o-ver

D Bm7 G A7

**SANDY** *continued* :

vow that will bring us together for ever and ever!

*D.S.*

42

you. It's rain-ing on Prom night, oh, what can I

D Bb7 Eb Cm7 Ab

46

*San.* What can I do? It's rain - ing rain from the skies it's rain - ing

*D.S.* do? It's rain - ing rain from the skies, it's rain - ing

46

50

*San.* tears from my eyes o-ver you. Ooh, rain - ing. ooh

*D.S.* tears from my - eyes o-ver you Rain - ing, rain - ing,

50

E $\flat$  Cm7 A $\flat$

54

*San.* rain - ing on Prom Night, rain - ing.

*D.S.* rain - - - ing, rain - ing.

54

rit. colla voce

A $\flat$ m/C $\flat$  Fm7( $\flat$ 5)/B $\flat$  E $\flat$ Maj7

# Underscore - High School Hop

The musical score is written for piano in G major and 6/8 time. It consists of five systems of music, each with a grand staff (treble and bass clef). The first system starts with a treble clef key signature of one sharp (F#) and a 6/8 time signature. The melody in the treble clef features a series of eighth and sixteenth notes, while the bass clef provides a steady accompaniment of eighth notes. The second system continues the melody and accompaniment. The third system, starting at measure 13, shows a change in the bass line. The fourth system, starting at measure 19, features a more complex melody with some triplets. The fifth system, starting at measure 25, includes a section labeled 'Round and Round - if necessary' and ends with a double bar line. The score is written in a clear, professional style with standard musical notation.

30

This system contains measures 30 through 33. The key signature has one sharp (F#). Measure 30 features a complex piano accompaniment with sixteenth-note patterns in both hands. Measure 31 continues this texture. Measure 32 shows a change in the bass line with a half-note chord. Measure 33 is a whole rest for the piano, with a vocal line consisting of two half notes: G4 and F#4.

34

This system contains measures 34 through 37. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Measure 34 has a vocal line with a quarter rest followed by a quarter note G4. Measure 35 has a vocal line with a quarter rest followed by a quarter note F#4. Measure 36 has a vocal line with a quarter rest followed by a quarter note E4. Measure 37 has a vocal line with a quarter rest followed by a quarter note D4.

38

This system contains measures 38 through 41. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Measure 38 has a vocal line with a quarter rest followed by a quarter note C4. Measure 39 has a vocal line with a quarter rest followed by a quarter note B3. Measure 40 has a vocal line with a quarter rest followed by a quarter note A3. Measure 41 has a vocal line with a quarter rest followed by a quarter note G3.

42

This system contains measures 42 through 45. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Measure 42 has a vocal line with a quarter rest followed by a quarter note F#3. Measure 43 has a vocal line with a quarter rest followed by a quarter note E3. Measure 44 has a vocal line with a quarter rest followed by a quarter note D3. Measure 45 has a vocal line with a quarter rest followed by a quarter note C3.

46

This system contains measures 46 through 49. The piano accompaniment continues with a steady eighth-note bass line and chords in the right hand. Measure 46 has a vocal line with a quarter rest followed by a quarter note B2. Measure 47 has a vocal line with a quarter rest followed by a quarter note A2. Measure 48 has a vocal line with a quarter rest followed by a quarter note G2. Measure 49 has a vocal line with a quarter rest followed by a quarter note F#2.

Round and Round - if necessary

50

Musical score for measures 50-51. Measure 50: Treble clef has a whole rest, a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. Measure 51: Treble clef has a whole rest, a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. Both measures end with a double bar line.

52

Musical score for measures 52-55. Measure 52: Treble clef has a whole rest, a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. Measure 53: Treble clef has a whole rest, a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. Measure 54: Treble clef has a whole rest, a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. Measure 55: Treble clef has a whole rest, a quarter note G4, a quarter note F4, and a quarter note E4. Bass clef has a quarter note C3, a quarter note D3, a quarter note E3, and a quarter note F3. Both measures end with a double bar line.

56

D G D G

59

D/A A7 D G A G

62

D G A G D G A B7

66

E A E A7 D G A B7

70

Em A7 D A7 D G A G

74

D G A G D G A B7

78

E A E A7 D G A B7

82

Em A7 D G7



86

C Am F G7

90

C Am F G7

94

C Am F G7

98

C Am F G7

102

C Am F G7

106

Repeat only if necessary

C Am F G

110

C Am F G7sus4

114

C Am F G C

Leo. \*

Music No. 11b

# *Enter Miss Lynch*

Bright March Tempo

The musical score is written for piano in 6/8 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Bright March Tempo'. The score consists of two systems of music. The first system begins with a mezzo-forte (*mf*) dynamic. The melody in the right hand starts with a quarter rest, followed by a quarter note G4, an eighth note F#4, and a quarter note E4. The bass line starts with a whole rest, followed by a series of eighth notes: G3, F#3, E3, D3, C3, B2, A2, G2. The second system continues the melody and bass line, ending with a double bar line. The score is written on grand staves with treble and bass clefs.

Music No. 11c

# *Enter Vince Fontaine*

Bright March Tempo

The musical score is written for piano in 6/8 time. The key signature has three flats (B-flat, E-flat, A-flat). The first system consists of two measures. The first measure has a treble clef with a whole note chord of B-flat3, D-flat4, and F4, and a bass clef with a whole note chord of B-flat2, D-flat3, and F3. The second measure has a treble clef with a whole note chord of D-flat4, F4, and A-flat4, and a bass clef with a whole note chord of D-flat3, F3, and A-flat3. The second system consists of four measures. The first measure has a treble clef with a whole note chord of D-flat4, F4, and A-flat4, and a bass clef with a whole note chord of D-flat3, F3, and A-flat3. The second measure has a treble clef with a whole note chord of F4, A-flat4, and B-flat4, and a bass clef with a whole note chord of F3, A-flat3, and B-flat3. The third measure has a treble clef with a whole note chord of A-flat4, B-flat4, and C5, and a bass clef with a whole note chord of A-flat3, B-flat3, and C4. The fourth measure has a treble clef with a whole note chord of B-flat4, C5, and D5, and a bass clef with a whole note chord of B-flat3, C4, and D4. The score ends with a double bar line.

*mf*

A $\flat$ 7(#11) G7(#11)

# Born To Hand Jive

*CUE : VINCE FONTAINE : .... and some lucky guy and gal is gonna go boppin' home with a stack of terrific prizes. But don't feel bad if I bump yuzz out, 'cause it don't matter if you win or lose, it's what ya do with those dancing shoes. So, okay, cats, throw your mittens around your kittens . . . and AWAY WE GO!*

*Sonny*

Be -

*Sonny*

**A**

fore I was born late one night My pa-pa said ev-'ry-things all right.

C B $\flat$  C C E $\flat$  C C B $\flat$  C

*Sonny*

The doc-tor laughed when ma lay down With her

C E $\flat$  E F E $\flat$  F F E $\flat$  F E $\flat$

*Sonny*

11

stom-achboun - cin' allaround 'cause a be-bopstork was a-bout to ar-rive when

C B $\flat$  C C B $\flat$  C G F B $\flat$

*Sonny*

14

ma-ma gave birth to the hand jive. So I

C B $\flat$  C C B $\flat$  C C

*Sonny*

17

grew up dan - cin' on a stage<sup>3</sup> Do-in' the hand jive be-came the rage

C

*Sonny*

20

Oh a jea-lous stud he pulled a gun - - - - And

C E $\flat$  E F E $\flat$  F F E $\flat$  F

*Sonny*

23

said "let's see how fast you can run". A natu-ral rhy-thm kept me a-live out

23

C B $\flat$  C C B $\flat$  C G F B $\flat$

*Sonny*

26

dod-gin' bul - lets with the old hand jive.

26

C C B $\flat$  C C E $\flat$  C

*Sonny*

29 **D**

Born tohand jive ba - by. Born tohand jive ba - by.

29

**E**

33

37 **F**

E/B

Measures 37-40: The right hand features a sequence of chords and eighth-note patterns, with a box containing 'F' above measure 37 and 'E/B' below it. The left hand plays a steady eighth-note bass line.

41

Measures 41-43: The right hand continues with a melodic line of eighth notes, some with slurs. The left hand maintains a bass line with eighth notes and slurs.

44 **G**

Measures 44-46: Measure 44 has a box with 'G' above it. The right hand features a complex melodic line with many beamed eighth notes. The left hand has a bass line with eighth notes.

47

Measures 47-50: The right hand has a very dense melodic line with many beamed eighth notes. The left hand has a bass line with eighth notes.



**H**

50

1

Born to hand jive. Born to hand jive. Born to hand jive. Born to hand jive.

2

50

Born to hand jive

50

53

1

Bornto hand jive. Bornto hand jive.

2

53

ba - by! Born to hand jive ba - by!

53

56

1

2

3

Born to hand jive ba - by Born to hand jive

Born to hand hive ba - by. Born to hand jive

59

1

2

3

ba - by. Born to hand jive ba - by.

ba - by. Born to hand jive ba - by.

62

1

Born to hand jive. Born to hand jive. Born to hand jive. Born to hand jive.

2

62

Born to hand jive ba - by.

3

62

Born to hand jive ba - by.

64

2

Woah!

64

3

64

66

*Sonny*

I

66

Aaah!!!

**70** J

*Sonny*

Now you can hand jive ba - by. Now you can hand jive

A C A A G A A C A

**73**

*Sonny*

ba - by. Now you can hand jive ba - by.

A G A D F D D C D

**76** K

*Sonny*

Wow! you can hand jive ba - by. Oh yeah! Oh

A C A A G A

**79**

*Sonny*

yeah! oh Yeah Yeah Born to hand jive! Oh yeah!

# Crossover - Last Dance

The first system of musical notation for 'Crossover - Last Dance' consists of a vocal line and a piano accompaniment. The vocal line is in 6/8 time and begins with a whole rest, followed by a melodic phrase. The piano accompaniment features a complex, arpeggiated figure in the right hand and a simpler bass line in the left hand. Chord symbols Bb, Gm, and Eb are indicated below the piano part.

The second system of musical notation continues the piece. The vocal line has a measure rest at the beginning, followed by a melodic phrase. The piano accompaniment features a more active right hand with eighth notes and a bass line with quarter notes. Chord symbols F7, Bb, Gm, Eb, and F7 are indicated below the piano part.

The third system of musical notation continues the piece. The vocal line has a measure rest at the beginning, followed by a melodic phrase. The piano accompaniment features a more active right hand with eighth notes and a bass line with quarter notes. Chord symbols Bb, Eb, and F7 are indicated below the piano part.

The fourth system of musical notation continues the piece. The vocal line has a measure rest at the beginning, followed by a melodic phrase. The piano accompaniment features a more active right hand with eighth notes and a bass line with quarter notes. Chord symbols Bb, Gm, Eb, and F7 are indicated below the piano part.

18

18

8<sup>va</sup>-----

Chords: Eb, F7, Dm7, Gm7

Detailed description: This system contains measures 18 through 21. The vocal line (top staff) has a melodic line starting on a whole note in measure 18, followed by eighth notes in measures 19 and 20, and ending with a half note in measure 21. The piano accompaniment (bottom staves) features a steady eighth-note bass line in the left hand and chords in the right hand. Chords are Eb (measure 18), F7 (measure 19), Dm7 (measure 20), and Gm7 (measure 21). An 8va line is present in measure 21.

22

22

8<sup>va</sup>-----

Chords: Em7(b5), A7, Dm7, Cm7, F7

Detailed description: This system contains measures 22 through 25. The vocal line (top staff) has a whole note in measure 22, followed by eighth notes in measures 23 and 24, and a half note in measure 25. The piano accompaniment (bottom staves) continues with the eighth-note bass line and chords. Chords are Em7(b5) (measure 22), A7 (measure 23), Dm7 (measure 24), and Cm7 (measure 25). An 8va line is present in measure 22. A final F7 chord is indicated at the end of the system.

26

26

Chords: Bb, Gm, Eb, F7(b9)

Detailed description: This system contains measures 26 through 29. The vocal line (top staff) has a whole note in measure 26, followed by eighth notes in measures 27 and 28, and a half note in measure 29. The piano accompaniment (bottom staves) continues with the eighth-note bass line and chords. Chords are Bb (measure 26), Gm (measure 27), Eb (measure 28), and F7(b9) (measure 29).

30

30

Chords: Bb, Gm, Eb, Cm9, F7(b9), Bb9

Detailed description: This system contains measures 30 through 34. The vocal line (top staff) has a whole note in measure 30, followed by eighth notes in measures 31 and 32, and a half note in measure 33. The piano accompaniment (bottom staves) continues with the eighth-note bass line and chords. Chords are Bb (measure 30), Gm (measure 31), Eb (measure 32), Cm9 (measure 33), F7(b9) (measure 34), and Bb9 (measure 35, which is the final measure of the system).

Music No. 13

# Beauty School Dropout

[G Major Version]

*CUE*

**DOODY :** Hey, Frenchy, maybe I'll come down to your beauty school some night this week . . . we can have a coke or somethin'.

**FRENCHY :** (*Uncertain.*) Yeah . . . yeah, sure.

Jeez! What am I gonna do? I mean, I can't just tell everybody I dropped out of beauty school. I can't go in the Burger Palace for a job . . . with all the guys sittin' around. Boy, I wish I had one of those Guardian Angel things like in that Debbie Reynolds movie.

Debbie Reynolds movie.

A musical score for a piano accompaniment. The score is written for two staves, treble and bass clef, with a key signature of one sharp (F#) and a time signature of 4/4. The melody is primarily in the treble staff, featuring a series of eighth and sixteenth notes, often beamed together. The bass staff provides a simple harmonic accompaniment with whole and half notes. The piece concludes with a 3/4 time signature change. The title 'Debbie Reynolds movie.' is written above the first staff.

Would that be neat . . . somebody always there to tell ya' what's the best thing to do.

[illegible]

**7.A. Girls**

sto-ry's sad to tell, a tee-nage ne'er do well, most mixed up non de-lin-quent on the

Ooh\_\_\_\_\_ Ooo\_\_\_\_\_

G Em C D7 Bm7 E7

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13

*7.A.*

block. Your fu - ture's so un - clear now, what's left of your ca - reer now, can't

*Girls*

Ooo

C D7 Bm7 E7 C FMaj7

16

*7.A.*

e - ven get a trade in on your smock.

*Girls*

Ooo

G Em7 Fm C D7

18

*Girls*

Ya ya

G Em C Cm



*Girls*

20

ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya.

G Em C D $\flat$  D E $\flat$

*7.A.*

*Girls*

22

ya ya ya ya ya ya ya ya ya ya ya ya ya ya ya.

Beau-ty school

G Em C D $\flat$  D

*7.A.*

*Girls*

25

drop - out, — no grad - u a - tion day for you. — Beau - ty school

Hah — ooh —

G Em C D6 C/D

27

7.A. drop - out, — missed your mid - terms and flunked sham - poo. — well, at

Girls ooh —

G Em C6 D6

29

7.A. least you could have ta - ken time to wash and clean your clothes up, af - ter

Girls ooh —

G Em C D7

31

7.A. spen - ding all the dough to have the doc - tor fix your nose up. Ba - by get

Girls ooh —

G Em C D7

7.A. <sup>33</sup> mov - in',\_\_\_ why keep your fee - ble hopes a - live?\_\_\_ What are you

Girls <sup>33</sup> Doo wah doo wah doo wah doo wah

G Em C D7

7.A. <sup>35</sup> pro - vin'?\_\_\_ You got the dream but not the drive.\_\_\_ If you

Girls <sup>35</sup> doo wah doo wah doo wah doo wah

G Em C D7

7.A. <sup>37</sup> go for your dip - lo - ma you could join a sten - o - pool,\_\_\_ turn in your

Girls <sup>37</sup> Doo wah doo wah doo wah doo\_\_\_

G G<sup>+</sup> C Cm

40

7.A. tea - sing comb and go back to high school. Beau - ty school

Girls Doo wah doo wah doo

G Em C D7 G D7

42

7.A. drop - out hang - in' a - round the cor - ner store. Beau - ty school

Girls Ooh

G Em C D7

44

7.A. drop - out it's a - bout time you knew the score well, they

Girls ooh

G Em C D7

46

7.A. could - n't teach — you a - ny - thing — you think you're such a look - er. But no

Girls

46

ooh

46

G Em C D7

48

7.A. cus - to - mer would go to you un - less she was a hoo - ker Ba - by, don't

Girls

48

ooh

wah wah wah wah wah! (breath) Oh!

48

G Em

8va

8

Leo.

51

7.A. sweat it — you're not cut out to — hold a job — bet - ter for — get it — who wants her

Girls

51

Doo wah doo wah doo wah doo wah doo wah doo wah

51

54

7.A. hair done— by a slob, Now, your bangs are curled your lash-es twirled, but still the world is cruel—

Girls Doo wah doo wah doo wah doo wah doo wah doo—

54

57

7.A. wipe off that an - gel face and go back to high—

Girls

57

Rubato

59

7.A. school.

Girls

59

Ya ya ya ya ya ya ya ya ya yah!

G C Cm G

# Beauty School Dropout (reprise)

VISUAL CUE : French screws up the diploma

*Teen Angel*

Ba - by you blew it you put my

*Girls*

Doo wah doo wah

G Em

*7.A.*

good ad - vice to shame. How could you do it? Bet - cha Dear

*Girls*

doo wah doo wah doo wah doo wah

C D7 G Em

*7.A.*

Ab - bey'd say the same. Guess there's no way to get through to you, now I've

*Girls*

doo wah doo wah Doo wah doo wah

C D7 G G<sup>+</sup>

7.A. *Rubato* 2, 2

real - ly got to fly... Might as well go<sup>2</sup> back to that malt shop in the

Girls doo wah doo ooh wah ooh wah

C Cm

10 sky. the sky oo - ee -

Girls

Ah

C Cm

14 oo

Girls

Aah

*sfz*



Music No. 13b

# *Scene Change Into Alone At The Drive-In Movie*

The musical score is written for a 4/4 time signature. The piano part consists of two staves. The right hand plays a melody starting on a C4, moving up stepwise to G4, then down to E4, and finally to C4, with a C7 chord indicated below the first measure. The left hand plays a steady eighth-note bass line starting on C3, moving up stepwise to G3, then down to E3, and finally to C3. The alto saxophone 1 and 2 parts, trumpet, and trombone parts all play the same melody, which starts on a C4, moves up stepwise to G4, then down to E4, and finally to C4, with a C7 chord indicated below the first measure. The alto saxophone 1 and 2 parts, trumpet, and trombone parts all play the same melody, which starts on a C4, moves up stepwise to G4, then down to E4, and finally to C4, with a C7 chord indicated below the first measure.

*Piano*

*Alto Saxophone 1*

*Alto Saxophone 2*

*Trumpet*

*Trombone*

76a.

# Alone At The Drive-In Movie

**HERO'S VOICE :** Look, Sheila! The full moon is sinking behind "Dead Man's Curve." (*DANNY gets out of car to get ring.*)

**SHEILA'S VOICE :** Yes, Lance . . . and with it . . . all our dreams.

(*Werewolf howl. DANNY sings "ALONE AT A DRIVE-IN MOVIE" with werewolf howls coming from movie end.*)

rit.

I'm all a -

G C Bm7 Am7 D7

5 A Tempo

lone at the drive - - - in

G C D7

9

mo - vie, it's a fee - lin' that ain't too

G C D7

13

groo - vy. \_\_\_\_\_ watch - ing were - wolves\_ with - out

G C D7

17

you. \_\_\_\_\_ Gee, it's no

G

*Glissando*

21

fun, \_\_\_\_\_ drink - ing beer \_\_\_\_\_ in the

G C D7

25

back\_ seat, \_\_\_\_\_ all a - lone \_\_\_\_\_ just ain't

G C D7

29

too— neat, \_\_\_\_\_ at the pas - sion pit want-ing

29

G C D7

33

you. \_\_\_\_\_ And when the

33

G C G G7

37

in - ter - mis - sion elf moves the clock hands, \_\_\_\_\_ while he's

37

C D7 G

41

eat - ing \_\_\_\_\_ ev - 'ry - thing sold at the stand, \_\_\_\_\_ when there's

41

C D7 G

45

one min - ute to go 'til the light go down low, I'll be

45

C Bm7 Em7

49

hol - ding the spea - ker knobs, mis - sing you so. \_\_\_\_\_ Can't be -

49

C Maj7 D7

*Gliss.*

*Glissando*

53

lieve\_ it, un - steamed win - dows\_ I can

53

G C D7

57

see\_ through, might as well be\_ in an

57

G C D7

61 *Ad lib* 2

ig - loo 'Cause the

61 *G* *C* *Colla voce*

64 2 2

hea - ter does - n't work as good as you.

64 *D7*

67 *A Tempo*

67 *G* *C* *Gmaj9*

# Rock 'n' Roll Party Queen

*ROGER and DOODY sitting on barstools singing "ROCK 'N ROLL PARTY QUEEN" accompanied by DOODY'S guitar. KENICKIE and RIZZO are dancing. SONNY and MARTY are on couch tapping feet and cokes. FRENCHY is sitting on floor next to Jukebox keeping time to the music. JAN is swaying to the MUSIC. SANDY sits alone trying to fit in and enjoy herself. DANNY is not present.*

Bright 4      ♩ = 144

F      F/A      B $\flat$       C      F      F/A      B $\flat$       C

Repeat until ready - Vocal on last time

Repeat until ready - Vocal on last time

The score is for a song in 3/4 time, featuring a vocal melody and a piano accompaniment. The key signature has one flat (B-flat).

**Vocal Part:**

- Staff 1 (Soprano):
  - Measure 1: La la la\_\_ la
  - Measure 2: la la la\_\_
  - Measure 3: La la la la la la
  - Measure 4: la la la la
- Staff 2 (Alto):
  - Measure 1: La la la\_\_ la
  - Measure 2: la la la\_\_
  - Measure 3: La la la la la la
  - Measure 4: la la la la

**Piano Part:**

- Staff 3 (Right Hand):
  - Measure 1: F F/A
  - Measure 2: Bb C
  - Measure 3: F F/A
  - Measure 4: Bb C
- Staff 4 (Left Hand):
  - Measure 1: C
  - Measure 2: C
  - Measure 3: C
  - Measure 4: C

The image displays a musical score for the song "Rock 'n' Roll" by Queen. It consists of three systems of staves. The top system contains two vocal staves (Soprano and Alto) and a piano accompaniment staff. The second system contains two vocal staves and a piano accompaniment staff. The third system contains two vocal staves and a piano accompaniment staff. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in G major and 4/4 time. The lyrics are: "La la la la", "La la la oh", "Rock-'n'-Roll Par-ty Queen.", and "Rock-'n'-Roll Par-ty Queen.". The piano accompaniment features a repeating bass line and a melody in the right hand. The chords are indicated below the piano staff: F, F/A, Bb, C, F, Bb, F, C.



13

Lit-tle girl, do you know who I mean?\_

13

Pret-ty soon she'll be sev-en-tee - een.

F F/A B $\flat$  C F F/A B $\flat$  C

17

The tell me her name's Bet-ty Jean, Ah\_ Rock-'n'-Roll Par - ty Que - een.\_\_\_\_\_

17

The tell me her name's Bet-ty Jean, Ah\_ Rock-'n'-Roll Par - ty Que - een.\_\_\_\_\_

F F/A B $\flat$  C F B $\flat$  F C

21

Fri-day night and she's got a date, go-in' pla-ces just a stay-in' out la - ate,

21

Fri-day night and she's got a date, go-in' pla-ces just a stay-in' out la - ate,

F F/A B $\flat$  C F F/A B $\flat$  C

25

drop-pin' dimes in a re-cord ma - chine, ah— Rock-'n'-Roll Par - ty Que - een.——

25

drop-pin' dimes in a re-cord ma - chine, ah— Rock-'n'-Roll Par - ty Que - een.——

25

F F/A B $\flat$  C F B $\flat$  F F7

29

Pa pa pa— pa pa oh, no, can I have the care\_ to night?——

29

Pa pa pa— pa pa oh, no, can I have the care\_ to night?——

29

B $\flat$  Cm/B $\flat$  B $\flat$  Dm

33

Ba-by Ba - by, can I be the one— to love you with all my might?—— Ay, yi, yi, yi.

33

Ba-by Ba - by, can I be the one— to love you with all my might?—— Ay, yi, yi, yi.

33

G G7/B C7

38

She's the girl that all the kids know,— talk a-bout her wher ev-er she go - oes,

38

She's the girl that all the kids know,— talk a-bout her wher - ev-er she go - oes,

38

F F/A B $\flat$  C F F/A B $\flat$  C

42

I could write her a fan ma-ga - zine,— a-bout my Rock-'n'-Roll Par - ty Que - een.\_\_\_\_\_

42

I could write her a fan ma-ga - zine,— a-bout my Rock-'n'-Roll Par - ty Que - een.\_\_\_\_\_

42

F F/A B $\flat$  C F B $\flat$  F F7

46

Bomp ba - bomp—ba-bomp you should see— her Sha - to the la - test dance.\_\_\_\_\_

46

Bomp ba - bomp—ba-bomp you should see— her Sha - to the la - test dance.\_\_\_\_\_

46

B $\flat$  Cm/B $\flat$  B $\flat$  Dm

50

Ba - by, ba - by don't call it pup-py love, don't you wan - na true ro -

50

Ba - by, ba - by don't call it pup-py love, don't you wan - na true ro -

50

G G7/B C7

53

mance?\_\_\_\_\_ Ay, yi, yi, yi... Ay, yi, yi, yi...

53

mance?\_\_\_\_\_ Ay, yi, yi, yi... Ay, yi, yi, yi...

53

56

Rock-in' and a rol-lin' lit-tle par-ty Queen, - we're gon-na do the stroll hey Par-ty Queen, - you

56

Rock-in' and a rol-lin' lit-tle par-ty Queen, - we're gon-na do the stroll hey Par-ty Queen, - you

56

G G/B C D G G/B C D

60

know I love ya so hey Par - ty Queen\_ you're my rock - in' \_\_\_\_\_ and my rol - lin' \_\_\_\_\_ Par - ty

60

know I love ya so hey Par - ty Queen\_ you're my rock - in' \_\_\_\_\_ and my rol - lin' \_\_\_\_\_ Par - ty

60

G G/B C D Am7 D7

64

Queen\_ \_\_\_\_\_ Par - ty Queen\_ \_\_\_\_\_ Par - ty Queen

64

Queen\_ \_\_\_\_\_ Par - ty Queen\_ \_\_\_\_\_ Par - ty Queen

64

G Bm C D7 G Bm C D7

68

Rock-in' and a rol-lin' lit-tle Par - ty Queen!

68

Rock-in' and a rol-lin' lit-tle Par - ty Queen!

68

G Bm C C#dim G/D G

# Gone For Keeps

-----  
Optional Cut

The musical score is written in 6/8 time with a key signature of two flats (Bb and Eb). It consists of three systems. The first system is an instrumental introduction for the piano, with four measures of chords: Eb9, Eb9/G, Ab6+9, and Bb. The second system begins with a vocal line marked 'R/D' (Right/Down) starting on measure 5. The lyrics are 'Each night I cry my - self to sleep.' The piano accompaniment for this system has four measures of chords: Eb9, Eb9/G, Ab6+9, and Bb7. The third system also begins with a vocal line marked 'R/D' starting on measure 9. The lyrics are 'The girl I love is gone for keeps.' The piano accompaniment for this system has four measures of chords: Eb9, Eb9/G, Ab, and a final measure with a Bb chord. The score ends with a double bar line.

5 *R/D* Each night I cry my - self to sleep.

9 *R/D* The girl I love is gone for keeps.

**CUT ON LINE :**

**KENICKIE :** Hey, Rizzo, I hear you're knocked up.

Music No. 16

# There Are Worse Things I Could Do

**CUE**

**RIZZO :** Just a minute, Miss Goody-Goody! Who do you think are? Handing me all this sympathy crap! Since you know all answers, how come I didn't see Zuko here tonight? You just listen to me, Miss Sandra Dee ...

The musical score is written for voice and piano in 4/4 time, with a key signature of one sharp (F#). The score is divided into three systems, each with a vocal line and a piano accompaniment.

**System 1:** The vocal line begins with a rest, followed by the lyrics "There are worse things I could do" with a long note, and "than go with a boy or". The piano accompaniment features chords Em, Em/D, and C.

**System 2:** The vocal line continues with "two," followed by a long note, and "e - ven though the neigh-bour - hood thinks I'm tra - shy and no". The piano accompaniment features chords F#m7, Bdim7, Em7, and A7.

**System 3:** The vocal line continues with "good, I sup-pose it could be true, but there's worse things I could do. I could flirt with all the". The piano accompaniment features chords DMaj7, Bm7, E7, A7, and D. The system concludes with a double bar line and a final chord D.

10

guys. smile at them and bat my eye,

Em Em/D C CMaj7 F#m7(b5)

13

press a-against them when we dance makethemthink they stand a chance, then re-fuse to see it

B7 Em7 A7 DMaj7 Bm7

Glissando

16

thru, that's a thing I'd ne-ver do, I could stay home ev-'ry night

E7 A7 D7 Dm7 Gm7



19

— wait a - round for — Mis - ter Right. —

C7

F<sup>Maj</sup>7

21

— 'Take cold sho - wers — ev - 'ry day — and throw my — life a -

B<sup>b</sup>Maj7

Gm

23

way for a dream that — won't come true. — I could hurt some - one like

A7

Dm

D7

Bm7

26

me, — out of spite or — jea-lou - sy.

26

Em Em/D C F#m7(b5)

29

— I don't steal and — I don't lie — but I can feel — and I can

29

B7 E C#m7

31

cry, — a fact I'll bet you — ne ver knew.

31

F#m7(b5) B7 Em Em/D

33

But to cry in front of you, that the worst thing I could

33

C

36

do.

36

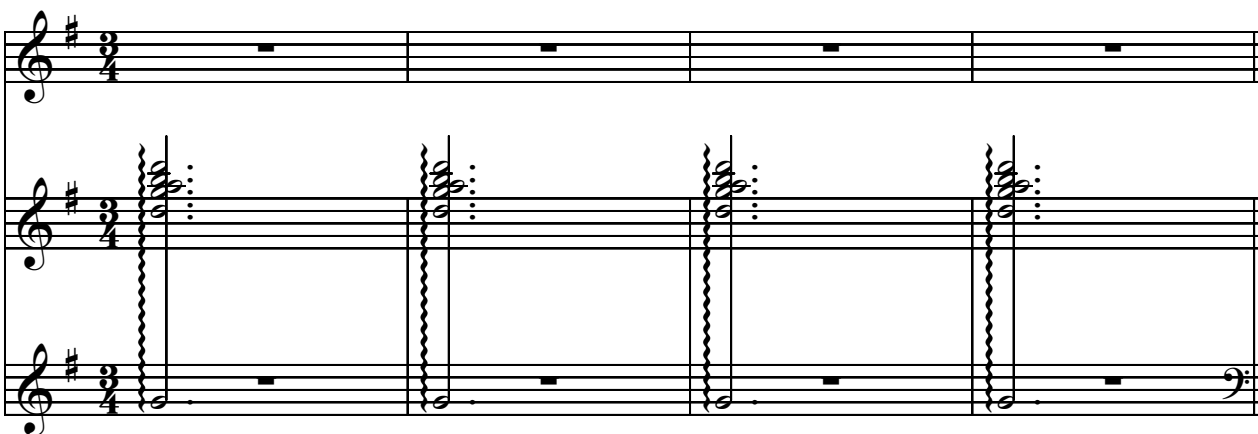
Music No. 17

# *Look At Me, I'm Sandra Dee (reprise)*

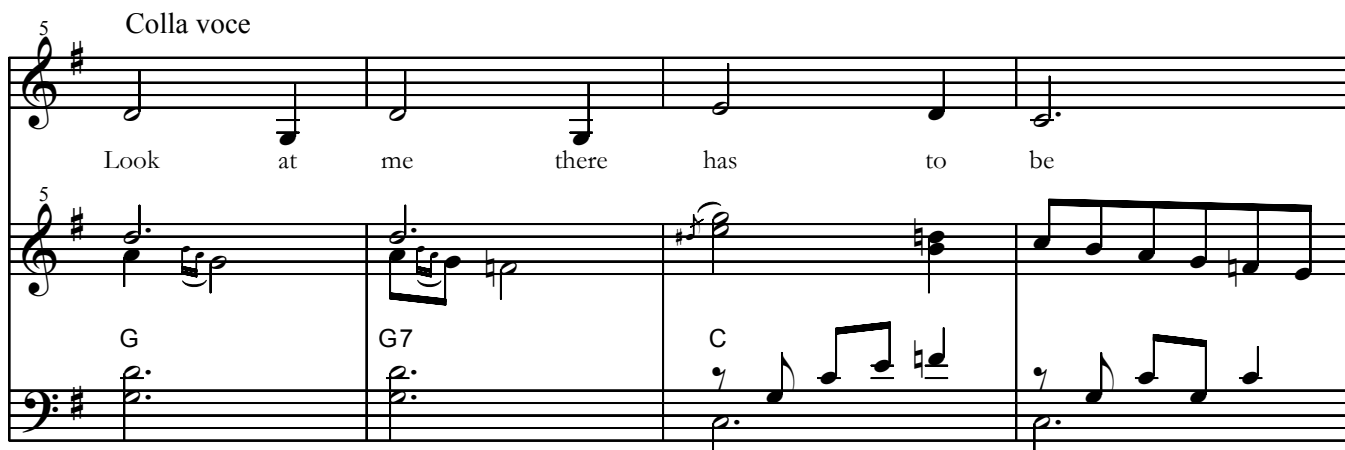
Alternate Key  
[G Major]

*(RIZZO grabs her jacket and exits. Sandy begins to cry. She sits on a bar stool dejected.)*

*Sandy*




*San.* 5 Colla voce



Look at me there has to be

G G7 C

*San.* 9



some - thing more than what they see.

A7sus4 A7 D7

13

*San.*

Whole - some and pure, al - so scared and un - sure, a

G G7 C A7

arp

17

*San.*

poor man's San - dra Dee. When they

G/D D7 G G7

21

*San.*

cri - ti - cise and make fun of me, can't they

Cm7 F9 BbMaj7 Gm7

25

*San.*

see the tears in my smile. Don't they

Am7 D9 G G7

29 *slight rit.*

*San.* re - a - lise there's just one of me and it

Cm7 F9 G<sup>Maj</sup>7<sub>3</sub> E11

33 *A Tempo*

*San.* has to last me a while.

A7 D6 D7

37 *With new energy*

*San.* *8va* --- San - dy you must start a - new ---

A<sup>b</sup>/E<sup>b</sup> A<sup>b</sup>7/E<sup>b</sup> 3 D<sup>b</sup> D<sup>b</sup>Maj7 D<sup>b</sup> D<sup>b</sup>7

41

*San.* Don't --- you know wha you must do

B<sup>b</sup>7sus4 B<sup>b</sup>7 E<sup>b</sup>7 E<sup>b</sup>7 Fm E<sup>b</sup>7

*San.*

45

Hold you head high take a deep breath and cry Good -

45

$A^b$   $A^b9$   $D^b$   $B^b9$

*San.*

49

bye to San - dra Dee!

49

$A^b/E^b$   $E^b7$   $A^b6$   $E$

*San.*

53

Play twice only

Round and Round as needed

53

$A^b6$   $E$   $B^b6$   $G^b$

*San.*

57

57

$fz$

Music No. 18

# *We Go Together (reprise)*

**CUE : FRENCHY :** Gee, the whole crowd's together again. I could cry.

**JAN :** Gee, me too!

**SANDY :** Yeah. A wop-baba-lu-bop!

**ALL :** A wop bam boom!

**A**

The musical score is written for three parts: Girls, Guys, and Piano. The key signature is B-flat major (two flats) and the time signature is 4/4. The score is divided into two systems. The first system starts with a box labeled 'A' above the first measure. The Girls and Guys parts have lyrics: 'We're for each oth - er like a'. The Piano part has chords Bb and Gm. The second system continues the melody with lyrics: 'wop bop a loo bop a wop bam boo Just like my'. The Piano part has chords Eb, F7, and Bb. The score includes various musical notations such as notes, rests, and bar lines.



*Girls*

bro - ther is sha - na - na - na na - na yip - pi - ty dip de doom

*Guys*

Gm Eb F7

*Girls*

Chang chang chang - it - ty chang shoo bop We'll al - ways be to -

*Guys*

Bb Gm Eb F7

*Girls*

ge - ther to - ge - - - ther! We'll

*Guys*

Bb Gm Eb F7

**1**

*Girls*

al - ways be to - ge - ther. We'll

*Guys*

al - ways be to - ge - ther.

B $\flat$  Gm E $\flat$  F7

**2**

*Girls*

al - ways be to - ge - ther. We'll

*Guys*

Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

B $\flat$  Gm E $\flat$  F7

**3**

*Solos*  
We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

*Girls*  
al - ways be to - ge - ther. We'll

*Guys*  
Chang chang chang - it - ty chang shoo bop. Chang chang chang - it - ty chang shoo bop.

B $\flat$  Gm E $\flat$  F7

**4**

*Solos*  
We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

*Fal.*  
Ooo

*Girls*  
al - ways be to - ge - ther. We'll

*Guys*  
Chang chang chang - it - ty chang shoo bop. Chang chang chang - it - ty chang shoo bop.

B $\flat$  Gm E $\flat$  F7

34 **5**

*Solos*

We go to - ge - ther like ra-ma la-ma la - ma ka ding - it - ty ding de dong.

*Fal.*

Ooo

*Girls*

al - ways be to - ge - ther.

*Guys*

8 Chang chang chang-it - ty chang shoo bop. Chang chang chang-it - ty chang shoo bop.

34

B $\flat$  Gm E $\flat$  F7

38

*Solos*

Wop bop a loo bop a wop bop a loo bop a wop bop a loo bop a wop bam boo.

38

B $\flat$  Gm E $\flat$  Fsus4 F7 B $\flat$

# Grease Finale

Drum Solo

Musical notation for the Drum Solo section. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, indicating a complex drum solo.

[slow wah - almost phase]

[GUITAR - mute with wah]

Musical notation for the Guitar Solo section. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, indicating a complex guitar solo.

Musical notation for the final section of the Grease Finale. It features a grand staff with a treble clef and a bass clef. The key signature is two sharps (F# and C#), and the time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests, indicating a complex musical arrangement. The word "Go" is written above the final measure of the treble staff.

Arranged by Daniel Wilson for the 30th Anniversary Production of GREASE! - Civic Theatre, Newcastle, 2003

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# GREASED LIGHTNIN'

13

Greased Light-nin', Go GreasedLight-nin' Go! Go!

13

G C/G G G/F C/F G/F E<sup>b</sup> E<sup>b</sup> F E<sup>b</sup>

17

Greased Light-nin' Go, GreasedLight-nin' Go! Go

17

G C/G G G/F C/F G/F E<sup>b</sup> F E<sup>b</sup>

21

Greased Light-nin' Go GreasedLight-nin' Go! Go!

21

A D/A A A/G D/G A/G F G F

25

Greased Light-nin' Go Greased Light-nin' Go! Go!

25

A D/A A A/G D/G A/G F

28

Go! Go!

28

**RYDELL FIGHT SONG**

31

3

Hit 'em a -

31

*Lynch*

*Lynch*

35  $\bullet = 132$

gain Ry - dell Ring - tails. Tear 'em a - part Red and

*Lynch*

41 **BORN TO HAND JIVE**  $\bullet = 112$

White!

Born toHand Jive ba - by! Born tohand jive ba - by!

45

Born toHand Jive ba - by! Born tohand jive ba - by!



49

53

Now you can Hand Jive ba-by! Now you can hand jive ba-by Oh,

53

E/B

57

yeah oh, yeah oh yeah, yeah Born to Hand Jive! Oh, yeah!

57

GREASE IS THE WORD

61

Am

Miss Lynch / Vince Fontaine

Patty / Eugene

64

I solve my prob-lems and I see the light. We got-ta lo-vinthing, we got-ta

Am D Am D Am

Sonny / Marty

67

feed it right. There ain't no dan-ger we can go too far. We start be -

Em7 Dm7 C Bb Am

All so far

70

lie-vin' now that we can be who we are. Grease is the word!

D Am Em7 F

Roger / Jan

Doody / Frenchy

74

They think our love is just a grow - in' pain. Why don't they un-der-stand it's just a

Am D Am D Am

*Kenickie / Rizzo*

77

cry - in'shame. Their lips are ly - in' on - ly real is real. We stop the

77

Em7 Dm7 C B $\flat$  Am7

80

fight right now we got-ta be what we feel.

80

Grease is the word, is the word

80

Grease is the word

80

D Am Em7 Am

83

that you heard. It's got groove, it's got mea - nin'

83

Dm7

86

86 Grease is the time, is the place, is the mo - tion and grease is the way we are fee -

86

Am Dm7

89

lin'

89

89

F

92

95

This is a time of il - lu - sion, wrapped up in trou - ble, laced in con - fu -

95

95

Dm7

Em7

F

98 sion. What are we do - in' here!

98

98

E

100

*sfz*

# You're The One I Want

Piano introduction in G major, 4/4 time. The right hand starts with a G#m chord (G#4, B4, D#5) and a G#4 note. The left hand plays a steady eighth-note bass line: G2, A2, B2, C3, D3, E3, F#3, G3.

*Dan.*

Vocal line (treble clef) starts at measure 5 with a whole note G4. Piano accompaniment (grand staff) continues the bass line and adds chords in the right hand: G#m (measures 5-6), D#m (measures 7-8), and G#m (measures 9-10).

I got

*Dan.*

Vocal line (treble clef) starts at measure 9 with a whole note G4. Piano accompaniment (grand staff) continues the bass line and adds chords in the right hand: G#m (measures 9-10), D#m (measures 11-12), and G#m (measures 13-14).

chills they're mul - ti - ply - in' And I'm

*Dan.*

Vocal line (treble clef) starts at measure 13 with a whole note G4. Piano accompaniment (grand staff) continues the bass line and adds chords in the right hand: E (measures 13-14), D#m (measures 15-16), and G#m (measures 17-18).

los - - - in con - tro - ol. 'Cause the

*Dan.*

17

8

pow - er you're sup - ply - in' it's e - lect - ri - fy -

G#m

*San.*

21

*Dan.*

21

8

in'

You bet - ter shape

*San.*

25

**B**

up! 'Cause I need man

*Girls*

25

Hoo hoo hoo

*Guys*

25

8

B D#m



29

*San.* And my heart— is set on you. You bet-ter shape

*Girls* Hoo hoo hoo— And my heart— is set on you.

*Guys* Hoo hoo hoo— And my heart— is set on you.

8

29

G#m E

33

*San.* up— You bet-ter un - der-stand.—

*Dan.*

*Girls* Hoo hoo hoo— Hoo hoo hoo—

*Guys* Hoo hoo hoo— Hoo hoo hoo—

8

33

B D#m

37

*San.* to my heart I must be true. Noth-in'

*Dan.* 8 No - thin' left, noth - in'

*Girls* 37 Hoo hoo hoo.

*Guys* 37 8

G#m E

41

*San.* left for me to do. You're the one that I want

*Dan.* 8 left for me to do. You're the one that I want.

*Girls* 41 You are the one for...

*Guys* 41 8

8va

E B

45

*San.*

ooh ooh ooh hon-ey! the one that I want

*Dan.*

8

ooh ooh ooh hon-ey! the one that I want.

*Girls*

ooh ooh ooh hon-ey!

*Guys*

8

You are the one for...

B B7/D# E B

49

*San.*

ooh oh ooh ho-ney the one that I want. ooh ooh

*Dan.*

8

ooh ooh ooh ho-ney the one that I want ooh ooh

*Girls*

ooh ooh ooh hon-ey!

*Guys*

8

You are the one for... ooh ooh

B B7/D# E B B B7/D#

54

*San.*

ooh the one I need, oh, yes in deed

54

*Dan.*

ooh the one I need, oh, yes in deed

54

*Girls*

ooh aah One I need... Yes, in deed.

54

*Guys*

E F# F#

59

*San.*

If you're

59

63

*San.*

filled with af-fec - tion you're too

63

G#m

*San.*

67

shy \_\_\_\_\_ to con - vey. \_\_\_\_\_ me - di -

E

*San.*

71

tate in my di - rec - tion,

G#m

*San.*

75

feel you're way. \_\_\_\_\_

*Dan.*

75

I bet-ter shape

**F**

79

*San.*

*Dan.*

*Girls*

*Guys*

up!

'Cause you need a man. —

Hoo hoo hoo —

Hoo hoo hoo —

B

D#m

83

*San.*

*Dan.*

*Girls*

*Guys*

who can keep — me sat-is - fied.

I bet-ter shape

Hoo hoo hoo —

Who can keep — me sa - tis - fied.

G#m

E

87

*San.*

*Dan.*

*Girls*

*Guys*

up! —

If I'm gon - na prove —

You bet - ter prove. —

Hoo hoo hoo —

Hoo hoo hoo —

B

D#m

91

*San.*

*Dan.*

*Girls*

*Guys*

That my faith — is jus - ti - fied —

Yes, I'm

Are you sure? Yes, I'm

Hoo hoo hoo. —

G#m

E

**G**

*San.* 95 sure down deep in-side. You're the one that I want

*Dan.* 95 sure down deep in-side. You're the one that I want

*Girls* 95 You are the one for..

*Guys* 95 You are the one for..

E B

*San.* 99 ooh ooh ooh ho-ney, the one that I want.

*Dan.* 99 ooh ooh ooh ho-ney, the one that I want.

*Girls* 99 ooh ooh ooh hon-ey! You are the one for..

*Guys* 99 ooh ooh ooh hon-ey! You are the one for..

B B7/D# E B



103

*San.*

Ooh ooh ooh, ho-ney, the one that I want.

*Dan.*

Ooh ooh ooh, ho-ney, the one that I want.

*Girls*

ooh ooh ooh hon-ey! You are the one for...

*Guys*

Ooh ooh ooh, ho-ney, the one that I want.

B B7/D# E B

107

*San.*

Ooh ooh ooh the one I need... oh, yes in -

*Dan.*

Ooh ooh ooh the one I need... oh, yes in -

*Girls*

ooh ooh ooh aah! One I need...

*Guys*

Ooh ooh ooh the one I need... oh, yes in -

B B7/D# E F#

111

*San.*

deed. \_\_\_\_\_

1, 2 (cut out chorus)

3.

You're the one that I want!

*Dan.*

deed. \_\_\_\_\_

1, 2 (cut out chorus)

3.

You're the one that I want!

*Girls*

Yes, in - deed.

1, 2 (cut out chorus)

3.

deed. You're the one that I want!

*Guys*

Yes, in - deed.

1, 2 (cut out chorus)

3.

deed. You're the one that I want!

111

F#

1, 2 (cut out chorus)

3.

# Exit Music



**SUMMER NIGHTS**  
[Trumpet / Trombone]

*f*

9

3

E A B A E A B A

The third system introduces a new section titled 'SUMMER NIGHTS' for the trumpet or trombone. The piano accompaniment features a triplet of eighth notes in the right hand. The key signature remains three sharps. Chords are indicated below the piano staff: E, A, B, A, E, A, B, A.

13

E A B C#7 F# B F# B

The fourth system continues the 'SUMMER NIGHTS' section. The piano accompaniment includes chords indicated below the staff: E, A, B, C#7, F#, B, F#, B.

Arranged by Daniel Wilson 8/11/03

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17

E A B C#7 F#m7 B7

20

C7 F B $\flat$  G7 C7

*Glissando*

23

F B $\flat$  G7 C7

26

GREASE IS THE WORD

Am

29 [Guitar]

Am Dm7

33

Am Dm7

36

Slower - in new tempo

*mf*

3 3 3

Glissando

F

• = 112

THERE ARE WORSE THINGS I COULD DO

39

Gm7 C7 FMaj7

42

B $\flat$ Maj7 Gm A7

45

HOPELESSLY DEVOTED TO YOU

49

THERE ARE WORSE THINGS I COULD DO - 2

49 Dm Dm/C B $\flat$  Em7( $\flat$ 5)

52

52 A7 D Bm7 Em7( $\flat$ 5) A7

55

55 Dm Dm/C B $\flat$

● = 172

59 **GREASED LIGHTNIN'**

G

63

B $\flat$

67

D $\flat$

71

75 [Guitar] [solo] -----

Chords: C C6 C C6 C C6 C C6 C C

79

Chords: F7 Bb F7 F7 Bb F7 C C

83

Chords: G7 F7 G7 F7

87 GOING HOME

Chords: G7 F7 C Bb/C C/Bb Ab



91

C B $\flat$ /C C/B $\flat$  A $\flat$

C B $\flat$ /C C/B $\flat$  A $\flat$

95 *The Lightnin' Ending Tempo* rit.

C

C

F

99 *The Michael Tyack Bar*

C7

Music E

# Hopelessly Devoted To You

*Sandy*

Guess

Dm A Dm A Dm A

*San.*

mine is not the first heart bro - ken. My eyes are not the first to

A C#m7 D D/C# Bm7 E7

*San.*

cry. I'm not the first to know there's just no get-ting o - ver

AMaj7 A6 A F#7 C#dim F#7

*San.*

11

you. I know I'm just a fool who's

Bm7 C#m7 Cm7 Bm7 E7 A C#m7

*San.*

14

wil ling. to sit a-round and wait for you. But

D Bm7 E7 AMaj7 A6

*San.*

17

ba - by can't you see there's no-thin' left for me to do. I'm

A F#7 C#dim F#7 Bm7

*San.*

20

hope-les - sly de - vo-ted to you. But now there's

C#m7 Cm7Bm7 E7 Dm A

*San.*

no where to hide since you pushed my life a - side I'm

Gm C C7(#5)

*San.*

out of my head. Hope-les-sly de - vo - ted to you.

F FMaj7 Adim D7(b9) Gm

*San.*

Hope-les - sly de - vo - ted to you

A7(b9)/C# Dm Dm/C# Dm/C Dm6/B

*San.*

Hope-les-sly de - vo - ted to you. My

Gm C13 Dm A

San. 34

head is say-in' fool for-get him My heart is say-in' don't let

A C#m7 D Bm7 E7

San. 37

go. Just hold on to the end. That's what I in-tend to

AMaj7 A6 A F#7 C#dim F#7

San. 40

do. I'm hope-les - sly de - vo - ted to you.

Bm7 C#m7 Cm7Bm7 E7 Dm

San. 43

But now there's no wheretohide sinceyou pushedmylove a-side. I'm

A Gm C C7(#5)

*San.*

46

out of my head, Hope-les-sly de - vo - ted to you.

F FMaj7 Adim D7(b9) Gm

*San.*

49

Hope-les-sly de - vot - ed to you.

A7(b9)/C# Dm Dm/C# Dm/C Dm6/B

*San.*

52

Hope - les-sly de - vo - ted to you.

Gm C13 Bbm7 F